FINE ARTS

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modern PHOTOGRAPHY

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AT THE BEACHES

OF CATS AT HOME

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OF COURSE GIRLS

WITH HIGH SPEED

35MM EKTACHROME

WITH OR WITHOUT

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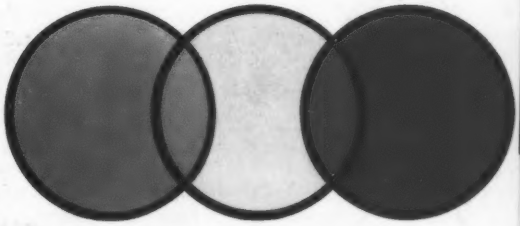

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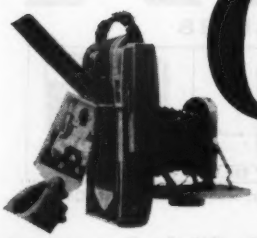

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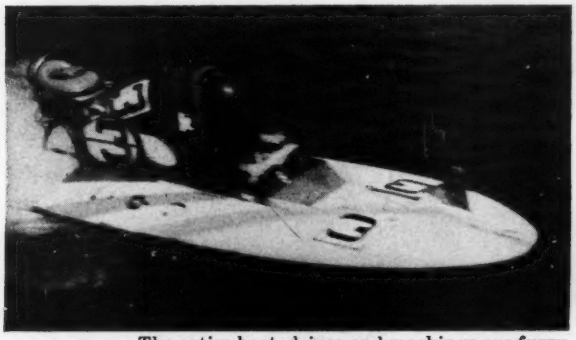
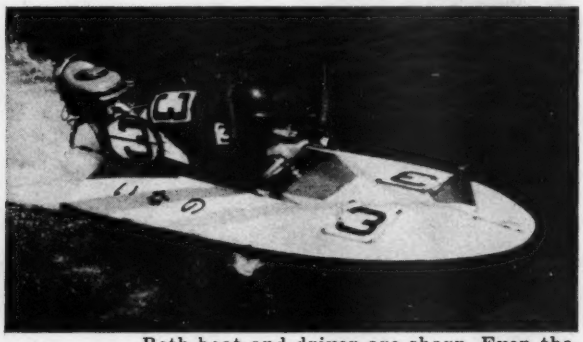


1/1000 SECOND: The entire boat, driver and markings are fuzzy—even with panning (note background). For children, pets, sports—or anything that isn't nailed down 1/1000 is a necessity. 1/2000 is a dream, and a must for the new fast films.



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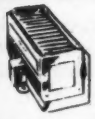

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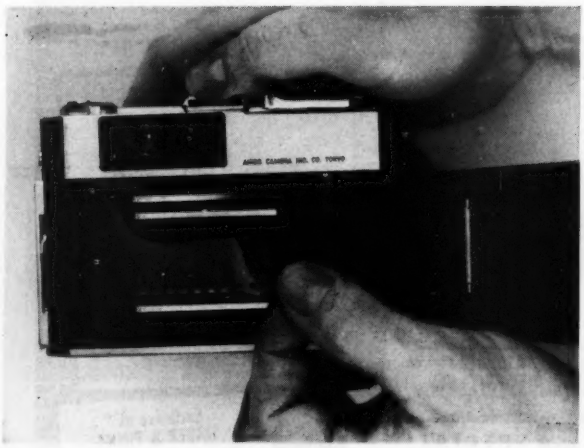
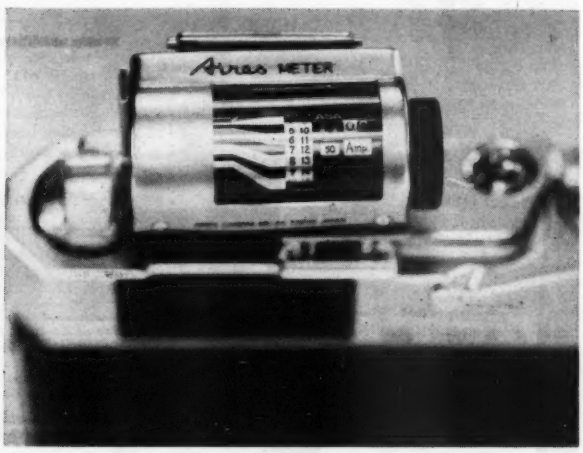
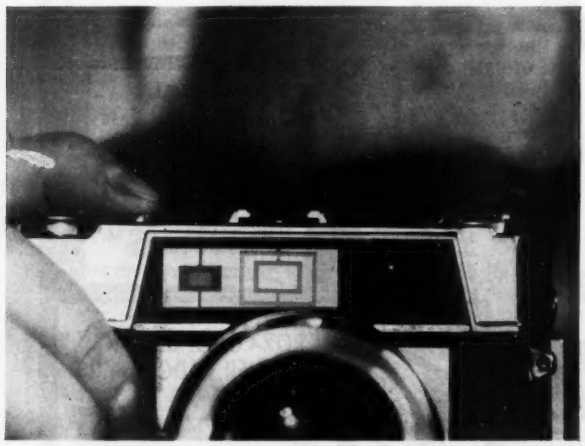


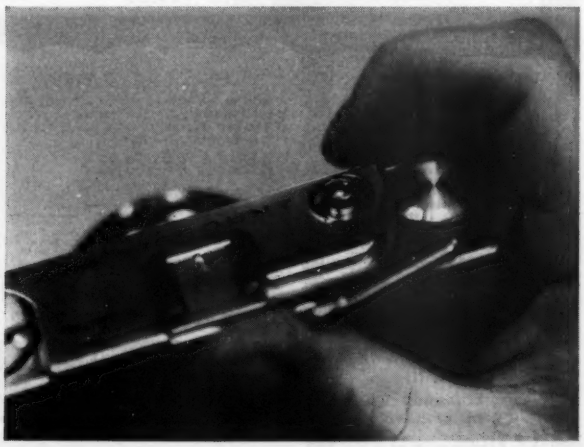
a Easier to load than a box camera! Even with your eyes closed you can drop film leader into slot of permanent take-up spool. Back snaps closed. That's all there is to it!



b Read a single exposure number from convenient slip-on Aires meter ($12.95) or instructions packed with film. When you know this number you're ready to *dial* your picture!



e View and focus even with glasses! Large luminous finder window has built-in picture frames—gold frame for the 45mm amber-coated anastigmatic lens; scarlet frame for new 80mm auxiliary telephoto lens ($39.95).



f Shutter release at your finger tip! No fumbling. And with one-flip thumb lever, you can shoot sequence shots of children and fast action at speeds to 1/500 sec. Take your own picture, too, with built-in self-timer!

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g *With fast f:1.9, 6-element, color-corrected lens, you can take pictures indoors without flash . . . even with color film. Save up to 15¢ a shot or up to $5.40 on a 36-exposure roll. Think of the money you save!

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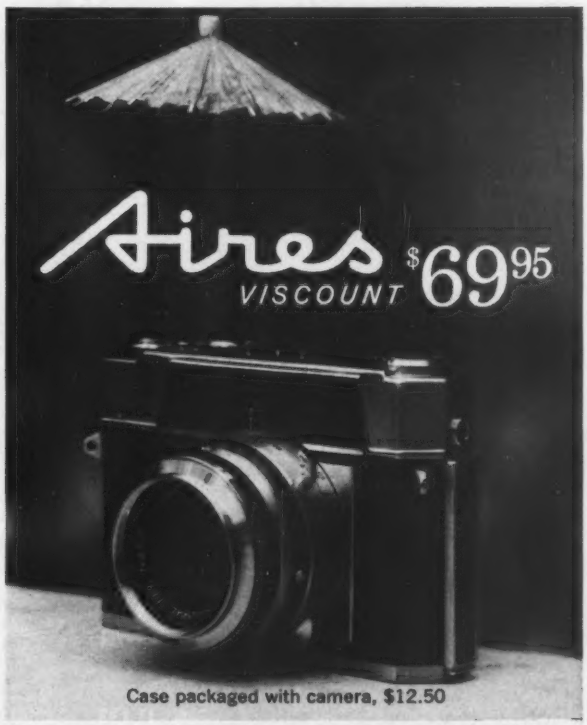

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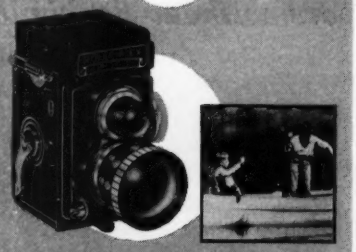

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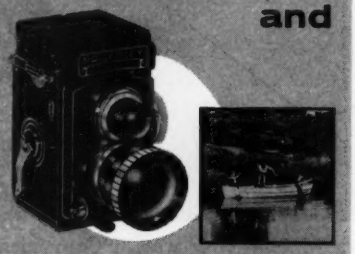

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AUGUST 1959, VOL. 23, NO. 8

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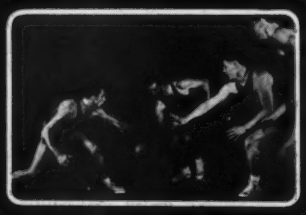

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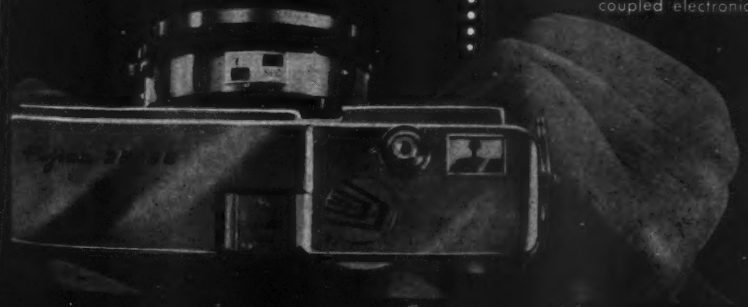

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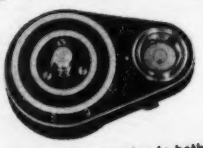

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Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

Have you ever wondered about the reasoning behind our magazine covers—about why we do what we do? Well, to begin with we feel it's important to catch the eye of you who are passing the newsstands, to tell you at a glance what surprises you'll find between the covers. Then too, we want to produce the type of cover you'd be pleased to see in your own home. For this issue, art director Scarfone was posed with the problem of illustrating the rundown of various unrelated articles, and decided to do it with type as well as pictures in order to get the whole story across. That's his picture of Mary-Jo Jones, by the way. And the kitten—whose but Walter Chandoha's.

VICE RAMPANT • • •

Great dens of iniquity! We nearly slipped into one this month. Sent some copy on photographer Dan Budnick and model Toby Gemperle (*page 66*) down to the printer in Kentucky to be set. Did we really mean that "squirrels were gambling?" asked our sharp-eyed friends in Louisville. "No," said we, "gamboling is more like it." Ah well, all MODERN's squirrels could have lost would have been peanuts anyway.

THE CARRY *ALL* • • •

Got four Polaroid Land Cameras—or maybe two 5 x 7 Speed Graphics and a little elephant? Have just the carrying case for you (about $15). A few weeks ago, Fred Spira of Spiratone, Inc., purveyers of the usual and unusual to the photo bug, deposited on our desk his latest import—a pigskin case (sure and it must have taken a dozen pigs to make it) whose volumetric capacity is probably exceeded only by the Queen Mary and Queen Elizabeth (which are not available with over the shoulder carry strap). Size: 6 in. wide, 15½ in. long, 10 in. deep. By unzipping two side fasteners it becomes a foot wide. There are two outside pockets. One has a built-in changing bag in case you want to do something light tight in the middle of the Sahara desert. We assigned photographer Y. Ernest Satow to give the bag a tryout. He, in turn, found a stalwart lady photographer to demonstrate the bag's capabilities. Last time around he couldn't find the girl. He opened the bag. There she was.

Or perhaps five Polaroid Land cameras.

MUSIC HALL • • •

There we were at 7:30 in the morning, on May 21. Radio City Music Hall looked like a ravine, with mountain walls of empty seats stretching up from the canyon. Perched on the crags lining the sides of the theatre, Kodak Starflash cameras, of monster proportions, blinked their giant reflectors like owls' eyes.

We settled ourselves in the orchestra and blinked our own eyes in the dusk and at the bright lights on stage.

It looked and sounded like chacs. But at 12:30 the show would go on. We wondered, by the frenzy of things, if "Camera Holiday," the new Radio City stage show, was going to make it.

"For a dress rehearsal, this is just fine," Radio City public relations man Ed Serlin said. "Going very well."

"Ecoutez, ecoutez, attendez," a nearby voice rasped excitedly. "Listen, *mes enfants,* Maurice, are you ready?"

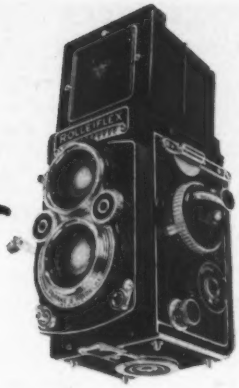
"Oui," a voice came out of the dark distance. We looked in the direction of the first voice and saw a small wiry chap jump up, bang both his palms against his forehead and sit down again, all in a split second. At the second voice, Maurice's we guessed, we looked toward the Starflashes and noticed some human size figures lurking in their shadows.

"That's Leonidoff," Serlin said. "He's been here since 4:00 this morning, getting ready for the new show. Has been the Music Hall producer for about 26 years. This new show, Camera Holiday, was done with Eastman Kodak's help. Idea is to take the audience around the world. Kodak helped design those cameras, and they were built right here in our shop. The idea for the Colorama came right out of Grand Central." Indeed it did, all 18 x 60 feet of it, with 36 Rockettes, 18 feet tall, stretching menacingly from one end of the proscenium opening to the other.

"Mes enfants, we must have order," Leonidoff screamed. Given the signal, the orchestra roared into a French-sounding score. "From Paris, France we come to you," a chorus of men's

(Continued on page 12)

Perfect Pictures



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COFFEE BREAK

(Continued from page 10)

voices came from the Starflashes. Jauntily dressed, and wearing real size Starflashes uncertainly around their necks, the boys made their way to the stage, were cut in the middle of the number and told to go back and begin again. From the way they handled their Kodaks we suspected they'd never seen a camera before.

At one point we noted that the giant cameras had turned around and become projectors. On stage, pictures of girls were projected on two round screens, also giant, while a vocalist performed. Later, travel "slides" were projected on a rectangular screen.

Across the aisle a pretty ballerina was working out on the back of a seat, using it as a practice bar. We noticed some Indian headdresses among the "audience." Turned out they were Rockettes, life-size, waiting for their next number. We wondered what act the nurse was in, who sat a few seats back.

"Those spots are impossible," Leonidoff bellowed. A Kodak family scene flashed into view to the right of the

ED MEYERS

At Radio City Music Hall: Starflash turnabout. Man the projectors!

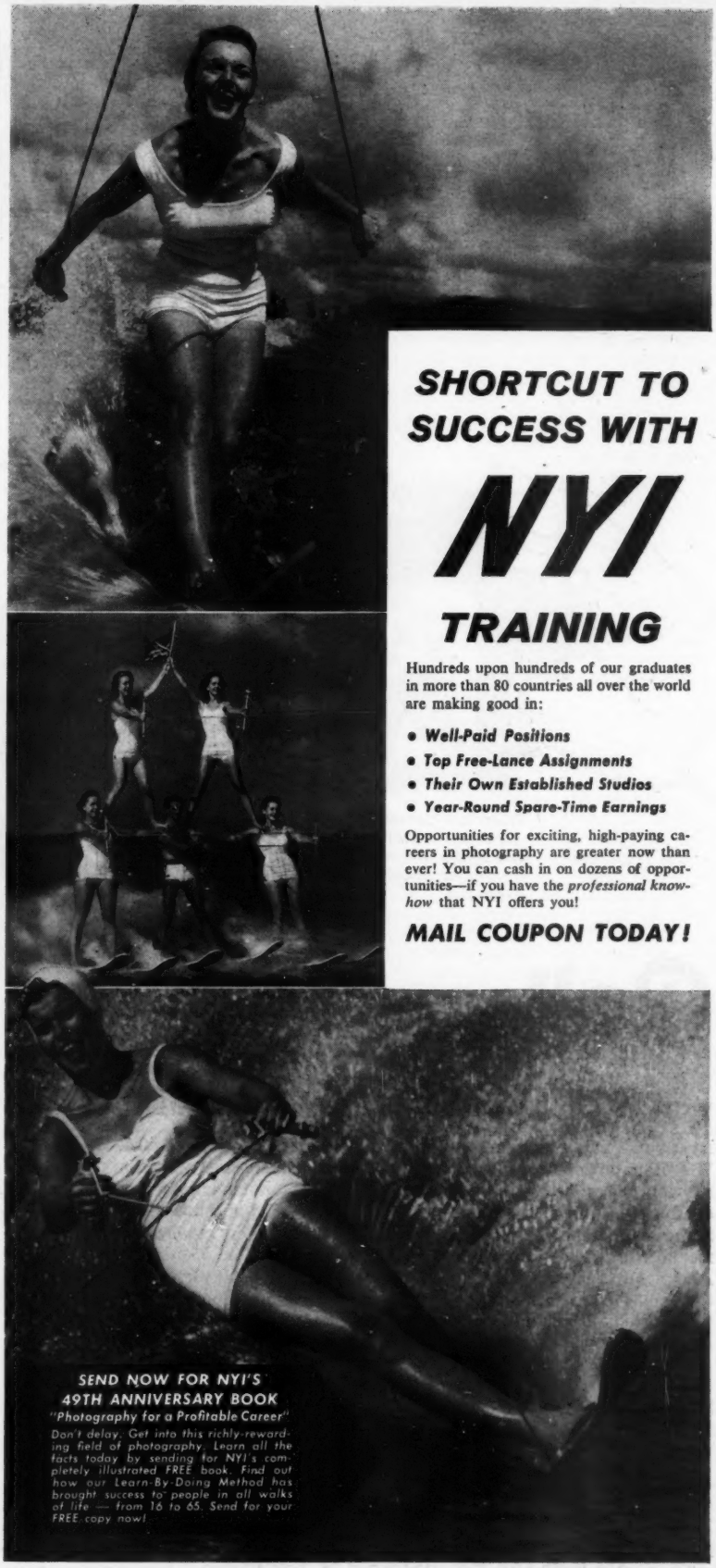
stage and up above the orchestra . . . handsome father in smoking jacket, cheery wife and two teenage daughters. They were projecting home movies.

"Pick up those lights. Get the golliwogs," Leonidoff called.

"Ballet take five," a woman said.

Some Kodak dignitaries murmured in the dark background. Photographers climbed stepladders for publicity shots of the acts. Someone took a practice run with the thunder machine, making neat bolts of lightning jag across the "sky." The rain dance was coming up. There they were, Rockette Aztecs. Or were they Balinese, or American Indians? We couldn't tell and, shuddering at the sound of rain, real rain on stage, we felt for our umbrella and left.

It was 10:40, and there was the queue, waiting outside, breathless.



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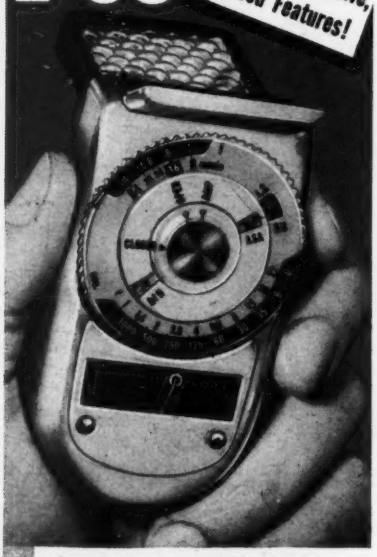

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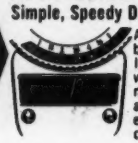

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LETTERS TO THE EDITOR

The Couch Shows

Sirs:

MODERN is doing a wonderful job. Your taste in photographs is liberal; you print all kinds of pictures as long as they are very good indeed. Your articles are authoritative and lively at the same time. Your layouts are superlative (the "Japanese Camera" spreads are particularly handsome).

I have only one complaint: Your excessive fondness for psychoanalytic jargon. Your photographers relate to their environment; are not afraid of people; are conscious of relationships; are human (!!!); are nature-oriented; don't have unrealistic conceptions; release a specific reaction; are in context with their surroundings; have a sense of participation; evoke attitudes; have rapport.

All the above hand-me-down Freudian scraps appear in the April issue.

Philadelphia, Pa. J. Maass

• *Could be Rorschach photography is on its way.—Ed.*

Lisa Larsen

Sirs:

A dozen white orchids to you for being the only photo magazine to give Lisa Larsen the "Ave atque Vale" she so rightly deserved. She was a beautiful woman.

Springfield, Mass.
Dr. T. H. McSweeney

Letter We Read With Interest

Sirs:

This is just briefly to inform you that I do not wish to renew my subscription to your magazine.

It was pleasant while it lasted but now I am moving to Norway to *Love.*

Falls Church, Va. C. W. Friis-Baastad

• *Climate and all that.—Ed.*

One In A Million

Sirs:

I will start right out by saying that I am proud to present this photograph of my two children, Donna and Christopher.

I came across an article in MODERN PHOTOGRAPHY recently on the propensities of "available light" and its importance in the sciences of Art and Photography. I read the article through, absorbing every minute detail. And for several weeks I did nothing but look for subject material to try out with available light.

Since I have five children ranging from 1 to 9 years, I had nothing to worry about for live subject material. I placed the kiddies in every likely spot where there would be enough available light coming in from our meager-sized windows and then let them go on playing while I shot.

The light and models were available

Of all the pictures I took, I shall always feel that this is that *one-in-a-million* photo that comes to every cameraman whether he be pro or amateur; and this one is my *one-in-a-million* masterpiece.

Kingston, Ontario, Canada
Robert Hepburn

Modern Arithmetic

Sirs:

Re: November issue

Herbert Keppler on page 72 says ". . . you can safely enlarge Royal-X Pan 3 to 4 diameters—to 8 x 10 or 11 x 14. . . ." Edward Meyers on page 80 says "To make an 11 x 14 print from a 2¼ negative, all you need is a 5X magnification."

Why don't you folks get together at "Coffee Break" (page 12) some day and discuss the need for a little tighter editing? A slide rule, an adding machine, or perhaps the end papers of an old arithmetic book containing a copy of the multiplication table would help.

Helena, Mont. W. P. Wright

• *Please send slide rules* (2). *However, Meyers is right—so is Keppler. "A 5X magnification" refers to 11 x 14 and "3 to 4 diameters" to 8 x 10.—Ed.*

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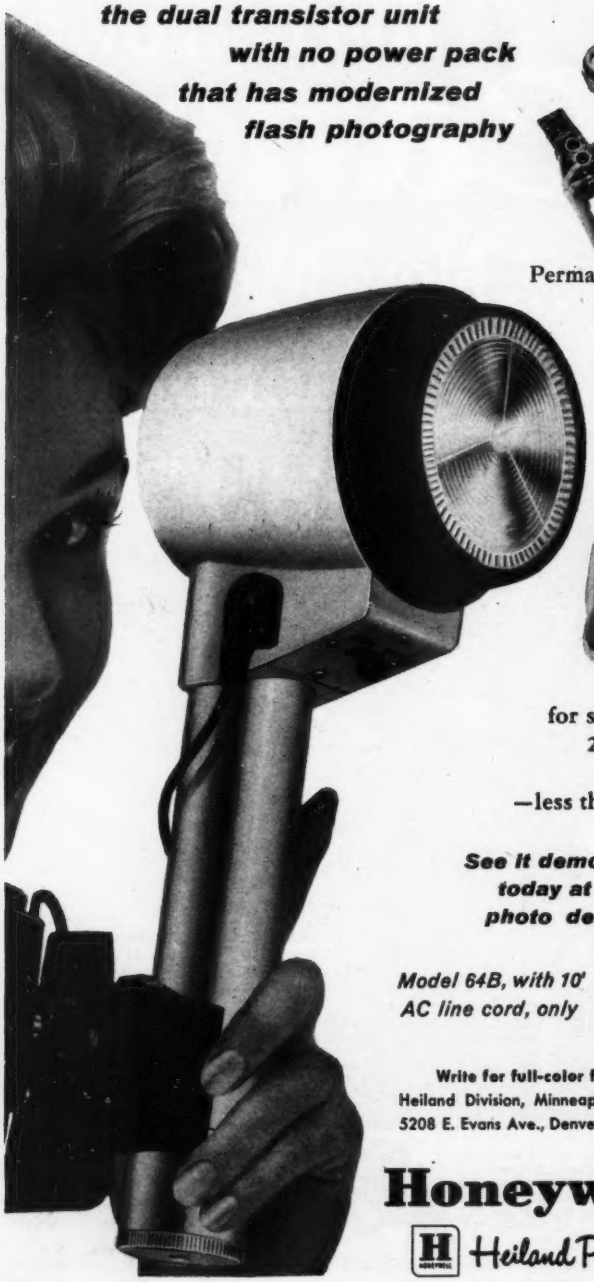

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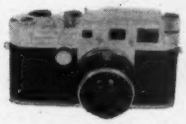

Yashica is introducing The YF, a rangefinder 35mm focal plane shutter camera with Leica-type screw-in mount and lens interchangeability. It has an f/1.8 Yashinon 50mm lens and other focal lengths will be available. The range-viewfinder has parallax compensating projected frames for 50 and 105mm lenses. Shutter speeds are from 1 to 1/1000 sec., and B, and is synchronized for flash through a PC flash terminal. The camera also has a single stroke lever to advance film and cock shutter. Price of the Yashica YF is $149.95. Write:
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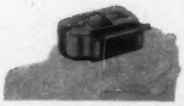
Konica Offers LV Exposure Meter



The Konica LV Exposure Meter slips into camera accessory shoe and measures 2⅛ x 1⅜ x ⅝ in. It has two light level scales, reads light values (LV) directly from 3 to 18, and in ASA from 6 to 800. It has a zero reset. Price of the Konica LV Exposure Meter, $10.95. Write:
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(Continued on page 18)

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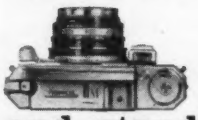

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Bernard Hoffman

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NEW PRODUCTS

(Continued from page 16)

Alpa Lens Focuses Down To 7 In.

The 7-element Kern Macro-Switar 50mm f/1.8 lens for the Alpa single-lens reflex 35mm cameras is an apochromat (corrected for three colors) and focuses down to 7 in. It has a fully automatic diaphragm and automatic depth of field indicator. The automatic diaphragm may be operated manually for viewing depth of field. Price of the Alpa Micro-Switar 50mm f/1.8, $199. Write:

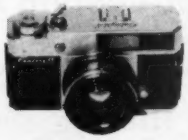
KARL HEITZ, INC.
480 LEXINGTON AVE., NEW YORK 17, N. Y.

Inexpensive Realist Projector

The Realist 620 De Luxe Projector takes 2¼ x 2¼ slides, half stereo and Polaroid transparencies. The lens is a 5 in. 3-element f/3.5. Projector uses a 300-watt reflector type projection lamp, condenser lenses, and a silent carrier system, manufacturer says. It also has a blower, heat absorbing glass, elevation screw, storage well for 40 slides and space for cord. It weighs 9 lbs. and is of die-cast aluminum finished in green with gold trim. Price of the Realist De Luxe Projector, $44.50. Write:

REALIST, INC.
2051 N. 19 ST., MILWAUKEE 5, WISC.

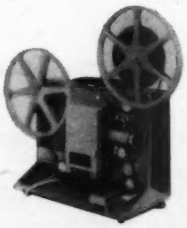
Graflex Offers Century 35N



A newly styled 35mm camera is being introduced by Graflex — the Century 35N, with a 6-element f/2 Prominar 45mm lens. It has a Copal EVC shutter with speeds from 1 to 1/500 sec., plus B. It features a view-rangefinder with bright line frame which moves to correct parallax; short stroke lever to advance film and cock shutter; exposure value ring which sets apertures and shutter speeds; rewind crank recessed into camera bottom; film movement indicator, film frame counter which returns to zero when camera back is opened; and film speed dial. Price of the Century 35N, $99.50. Write:

GRAFLEX, INC.
DEPT. 109, 3750 MONROE AVE., ROCHESTER, N. Y.

A New 8mm Projector From Argus



The Argus M750 8mm movie projector uses Sylvania's Super Tru-Flector projection lamp for brilliance, and has a Multiscope f/1.5 zoom lens which ranges from 15mm to 25mm. Manufacturer claims screen brilliance is equivalent to larger lamps with as much as 750-watts. Features of the projector are its 13 lb. weight, a service light which turns on when blower operates, off when projection lamp lights up. Also a splicer with Mylar tape, stored in cover, and 400-ft. reel. The projector is in metallic beige and black vinyl, and measures 10¾x6½x8 in. Write:

ARGUS CAMERAS
405 FOURTH ST., ANN ARBOR, MICH.

(Continued on page 22)

How would you solve this bounce light problem?

SYLVANIA SILVER COMMENDATION

awarded to outstanding American photographers for innovations and contributions to the field of photographic art.

Saul Leiter, recipient of the Sylvania Silver Commendation.

Famous Press 25 or tiny zirconium-filled M-5

Saul Leiter tells the secret of "Bounce-lighting"

"The real secret of Bounce-lighting is in the light source itself. For this picture I needed a light I could depend on to bounce off the adjacent walls and scatter back through the glass surfaces.

"To get the light I needed, *I chose a Sylvania Blue Dot M-5 zirconium-filled flashbulb.* I knew I could depend on this flashbulb for 16,000 lumens of light peaking at 20 milliseconds. Using a 3″ reflector and Plus-X film, I set the lens at *f*/4.5 and 1/125.

"The Sylvania Blue Dot M-5 flashbulb gave me exactly the light I needed."

Get exactly the light you want delivered exactly where you want it with dependable, electronically tested Sylvania Blue Dot flashbulbs.

SYLVANIA LIGHTING PRODUCTS, *Division of Sylvania Electric Products Inc.*, 1740 Broadway, New York 19, N. Y.

SYLVANIA
Subsidiary of
GENERAL TELEPHONE & ELECTRONICS

flashbulbs outsell all other brands

Revere introduces world's first completely automatic camera with continuous super-sharp ZOOM action!

Revere 8MM CINE-ZOOM

ELECTRIC EYE-MATIC CAMERA

Normal, wide angle and telephoto lens coverage with continuous sharpness throughout entire zooming range!

One lens instead of three gives same professional effects you see at the theatre and on TV!

WIDE ANGLE—Change lens effects without taking eye from viewfinder or stopping the camera. Slide the zoom lens back for Wide Angle shots.

NORMAL—Glide the zoom lens forward to gradually bring in Normal view. You haven't stopped the camera yet or glanced away from viewfinder.

TELE-PHOTO—Extend the zoom lens. Distant shots zoom in larger and larger. Get big close-ups . . . candid movies of people, birds, animals, etc.

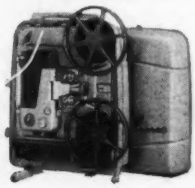
COMPLETELY AUTOMATIC WITH BACK-LIGHT COMPENSATION

Here is dramatic super-sharp CINE-ZOOM action *plus* automatic electric eye exposure. Zooming is accomplished without removing eye from the viewfinder or stopping camera to make lens adjustment. The superfast WOLLENSAK f/1.8 Raptar ZOOM Lens glides back and forth creating the normal, wide angle and telephoto lens effects. Exposure is automatic. The electric eye adjusts lens iris continuously and automatically as operator slowly pans from sunlight to shade. "Optic-Scale" with insufficient light signal; ingenious iris automatically compensates for "difficult" back-lighted subjects; easy drop-in film spool load; extra-large picture-window viewfinder tinted for the three fields; parallax adjustment; lightweight, die cast body and many other outstanding features.

ELECTRIC EYE-MATIC sets correct exposure automatically and continuously.

OPTIC-SCALE seen in viewfinder shows exposure value of scene and warns when light is too dim.

Model CA-7—Spool load, with f/1.8 Cine-Zoom Lens, F.E.T. inc. **$179.50**
Model CA-8—Magazine load, with f/1.8 Cine-Zoom Lens, F.E.T. inc. **$209.50**



"777" 8mm Projector—Fitting companion to your Revere Eye-Matic Camera. Simple forward and reverse; ¾" F/1.6 wide-scope lens; 750-watts; 2-400 ft. reels; lubricated for life; self-contained case **$127.50**

REVERE CAMERA COMPANY · CHICAGO 16 · LOS ANGELES 7

PRICE BREAK ON ELECTRIC EYE 35-MM CAMERAS!

Major Break-through in High Prices of Electric Eye Cameras!

New BEAU LIGHTOMATIC 35-mm Electric Eye Camera Now Offered in U.S.A. Under The $100 Mark!

The great new BEAU LIGHTOMATIC 35-MM ELECTRIC EYE CAMERA is creating a roaring boom in the photographic market, for it is the *first* precision-made Electric Eye camera introduced to sell for nearly half the usual price for an Electric Eye camera! Sales of this new BEAU Electric Eye camera sensation are shooting up to the highest levels in photographic history, and the factory expects the BEAU LIGHTOMATIC camera to outsell all other precision Electric Eye 35-mm cameras!

How can BEAU offer a precision Electric Eye camera at such a low price? Here's the answer! The huge, new, modern BEAU camera factory is dedicated to producing *only one, precision Electric Eye camera!* Three shifts, working round the clock, are producing this amazing Electric Eye camera—*and only this camera!*

BEAU optical engineers have pioneered new production methods, resulting in a cut in manufacturing costs! Economies result, and they're passed on to you! Naturally, the highest standards of production control known to optical science are maintained every step of the manufacturing process—from rigid lens checks to body and shutter endurance tests—are exerted on the new BEAU LIGHTOMATIC. All these painstaking controls have but one object...creating a camera that costs you less to buy, less to operate, yet will guarantee years of pleasure-packed picture taking!

Sensational Savings on Film!

Now, For Only $99.95, You Not Only Get a Precision Camera, But a Camera Which Gives You Perfect Pictures and Saves You Money on Film!

The BEAU LIGHTOMATIC is a precision-crafted 35-mm camera with extra-sensitive built-in Electric Eye light meter coupled to the diaphragm and shutter. Just point the BEAU LIGHTOMATIC and the Electric Eye mechanism adjusts itself to every lighting condition...positively, instantly, automatically. No need for complicated figuring! Forget complex lens settings and shutter manipulations. The BEAU LIGHTOMATIC does it for you...accurately...in half the time it takes to ready ordinary cameras. You center the needle. The BEAU'S sensitive Electric Eye "reads" every scene correctly, automatically averages light and dark areas...then sets the proper lens opening and shutter speed for either color or black and white! Every picture will be perfectly exposed. You eliminate wasted film, exposure mistakes, missed pictures! Truly—here is a camera that is foolproof. *You actually can't make a mistake with the BEAU LIGHTOMATIC.*

Don't Buy Any 35-mm Camera Until You See The Beau Lightomatic!

Ask your dealer for a demonstration of this marvelous new BEAU Electric Eye camera. Put it to your eye. Feel its lightweight, compact shape. See how all the controls are conveniently placed on top of the camera. Check it feature for feature against any other 35-mm Electric Eye camera...

BEAU ELECTRIC EYE EXPOSURE METER COUPLED TO LENS AND SHUTTER...Adjusts itself for correct exposure for either color or black and white film!

BEAU FAST, SHARP, F1.9 AMBER COATED LENS...Means you can shoot as readily indoors as outdoors with finer picture quality with perfect resolution!

BEAU AUTOMATIC PARALLAX CORRECTION...Camera actually compensates itself for picture-shooting distance when taking close-ups!

BEAU 11 SPEED MICROMETER SHUTTER...MXV for guaranteed top-level performance. 11 click stop shutter speeds from 1 sec. to 1/500, fully synchronized for flash and strobe; built-in self-timer!

BEAU EXCLUSIVE COUPLED RANGEFINDER...Gives you needle-sharp pictures with pinpoint accuracy, automatically, instantly and continuously!

BEAU EXTRA BRIGHT LUMINOUS VIEWFINDER...Perfect composition with the large, bright luminous viewfinder sets a new "years ahead" standard for photographic previewing!

BEAU ONE-STROKE LEVER WIND...Gives you rapid-succession sequence pictures! One-stroke advances film, winds shutter, moves exposure counter and protects against double exposures! Lever can be set at 25 degree angle for fast sequence shots!

BEAU EXTERNAL FILM ROTOMETER...Outside visible register shows you if film is advancing in camera!

BEAU SNAP-UP REWIND LEVER...Pops-up into position to rewind your film in seconds. Folds down into rewind knob when not in use!

BEAU AUTOMATIC SELF RESETTING EXPOSURE COUNTER...Resets itself to zero when camera back is opened!

BEAU POSITIVE LEVER LOCK...Positions against camera, preventing inadvertent picture-taking!

BEAU HAS MORE DELUXE FEATURES...Body Shutter Release, Accessory Shoe, Hinged Back for fast loading, Film Speed Indicator, Film Type Dial, Depth of Field Scale, Micrometer Focusing Lever...and many more plus features!

Be sure to see the BEAU LIGHTOMATIC Electric Eye camera with automatic Electric Eye operation with all the BEAU FEATURES, fantastically priced at a low, low $99.95. There's nothing that can touch it in any price range. See it for yourself—today!

CAMERA SPECIALTY COMPANY, Inc., 705 BRONX RIVER RD., BRONXVILLE, N.Y.

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Why You Should LEARN to EARN at... BROOKS INSTITUTE OF PHOTOGRAPHY

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Gentlemen: Please send me full descriptive literature. I am interested in
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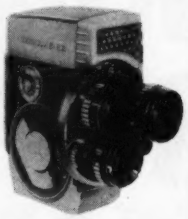
Street.....
City..... Zone.... State.....
☐ I am a Veteran ☐ Non-Veteran

NEW PRODUCTS

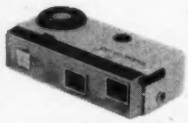
(Continued from page 18)

Yashica Electric Eye 8mm Camera



The Yashica 8E3 three-lens turret semi-automatic 8mm camera has a 10mm normal lens, a 6.5mm wide-angle and a 38mm telephoto lens, all Yashinons with apertures of f/1.8. Adjusting lens diaphragm moves meter needle seen in viewfinder. There is a matching viewfinder for each lens. Other features are: controls for fade-in and fade-out, film rewind for making lap dissolves, footage counter coupled to the rewind, speeds of 8, 12, 16, 24, 32, and 48 frames per sec., motor which runs 30 sec. per wind, constant speed governor and positive-start and run-down stops. The camera also has built-in Type C and Haze filters. The meter has speeds in ASA from 10 to 80. A detachable pistol grip and cable release accompany the camera. Price of the Yashica 8E3, $129.50. Write:
YASHICA, INC.
234 FIFTH AVE., NEW YORK 1, N. Y.

Yashica's Ultraminiature Camera



Combined film and shutter wind and instant 24-exposure clip loading feature the Yashica Y16. The lens is a Yashinon 25mm f/3.5, with click stops to f/16. The metal shutter has speeds from 1/25 to 1/200 sec. plus B and T, and built-in synchronization. Other features are zero reset exposure counter, cable release and tripod sockets. It is available in oxford gray, coral, old gold, and teal. Price of the Yashica Y16 ultraminiature camera. $39.95. Write:
YASHICA, INC.
234 FIFTH AVE., NEW YORK 1, N. Y.

A Reel For Electrical Cord

Pay out your cord and reel it in, as you wish, with the Cord-'N-Reel, Jr. Plug the cord into wall outlet built into the reel's core. Thus it is possible to use the device without unwinding the length of the cord. The reel has a handle for rapid winding. The cord has ten amps capacity. Price of Model 1625, Jr., with 50 ft., cord length. $8.95. Write:
RACINE SPECIALTY MANUFACTURING CO.
1309 STATE ST., RACINE, WISC.

An 8mm Argus Automatic Camera

Argus' Cinetronic M3 has an "electric eye" and a turret with three lenses, each with its own viewfinder. The lens diaphragms are automatically adjusted according to light conditions. A dial on the side of camera allows manual diaphragm setting. During automatic operation the lens setting is seen in the viewfinder. The lenses are 10mm, 25mm, and 6.5mm. The camera has provision for films with exposure indexes from 10 to 40. Other features are a folding motor wind crank, a lock to allow the operator to appear in his own pictures, and a single frame release. Price of the Cinetronic M3, $149.95. Write:
ARGUS CAMERAS
405 FOURTH ST., ANN ARBOR, MICH.

TRAVELITE

A **full size** tripod that telescopes to slip into your gadget bag. And it weighs practically nothing. Check the quality construction and its modest price.

$18.95

Whitehall tripods by Quick-Set give you more for your money

Whitehall

QUICK-SET, INC. SKOKIE, ILL.

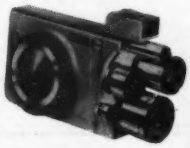
A Protective Coating, Miracote

Miracote is a transparent liquid coating for slides and negatives. Maker claims once applied it prevents film buckling; water and soap will remove smudges and fingermarks; and it resists heat, stains, and fading and the fraying of the cardboard slide frames. Also, that there's no distortion and the refractive index is superior to that of glass. Price of a 6 oz. jar, $2.98. Write:
FORALCO ENTERPRISES
307 W. 38 ST., NEW YORK 18, N. Y.

Revere's 8mm Eye-Matic

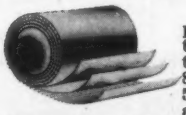
Revere has introduced an electric eye 8mm movie camera with zoom lens. It is the Cine-Zoom Electric Eye-Matic. The lens is an f/1.8 Wollensak Raptar. The user racks lens backward for wide angle, forward for normal and telephoto coverage. The viewfinder shows the three fields of view. The electric eye adjusts the lens diaphragm to the light. Features are automatic backlight compensator, an "optic-scale" showing exposure value of the scene, and a red signal indicating insufficient light, both visible in the viewfinder. Other assets are tinting of viewfinder glass, hinged door with positive lock, long run spring motor, footage counter, single frame exposure, compactness, light weight and finish in leather with chrome trim. Model CA-7 8mm Cine-Zoom Electric Eye-Matic has drop in spool film load and sells at $179.50. Model CA-8 accommodates magazine loads and has film transport indicator, and sells at $209.50. Write:
REVERE CAMERA CO.
320 E. 21 ST., CHICAGO 16, ILL.

Argus Offers Match-Matic M3



Argus' Match-Matic M3 8mm motion picture camera uses an LM3 exposure meter mounted on top, and has a turret with 10mm, 25mm, and 6.5mm lenses. Each has its own viewfinder element. The meter is calibrated in "aperture values" 2 through 9, equivalent to f/1.9 through f/22. After taking the reading, user sets lens opening to number the meter indicates. Price of the Match-Matic M3, $99.95. Write:
ARGUS CAMERAS
405 FOURTH ST., ANN ARBOR, MICH.

A New Giant Blotter Roll



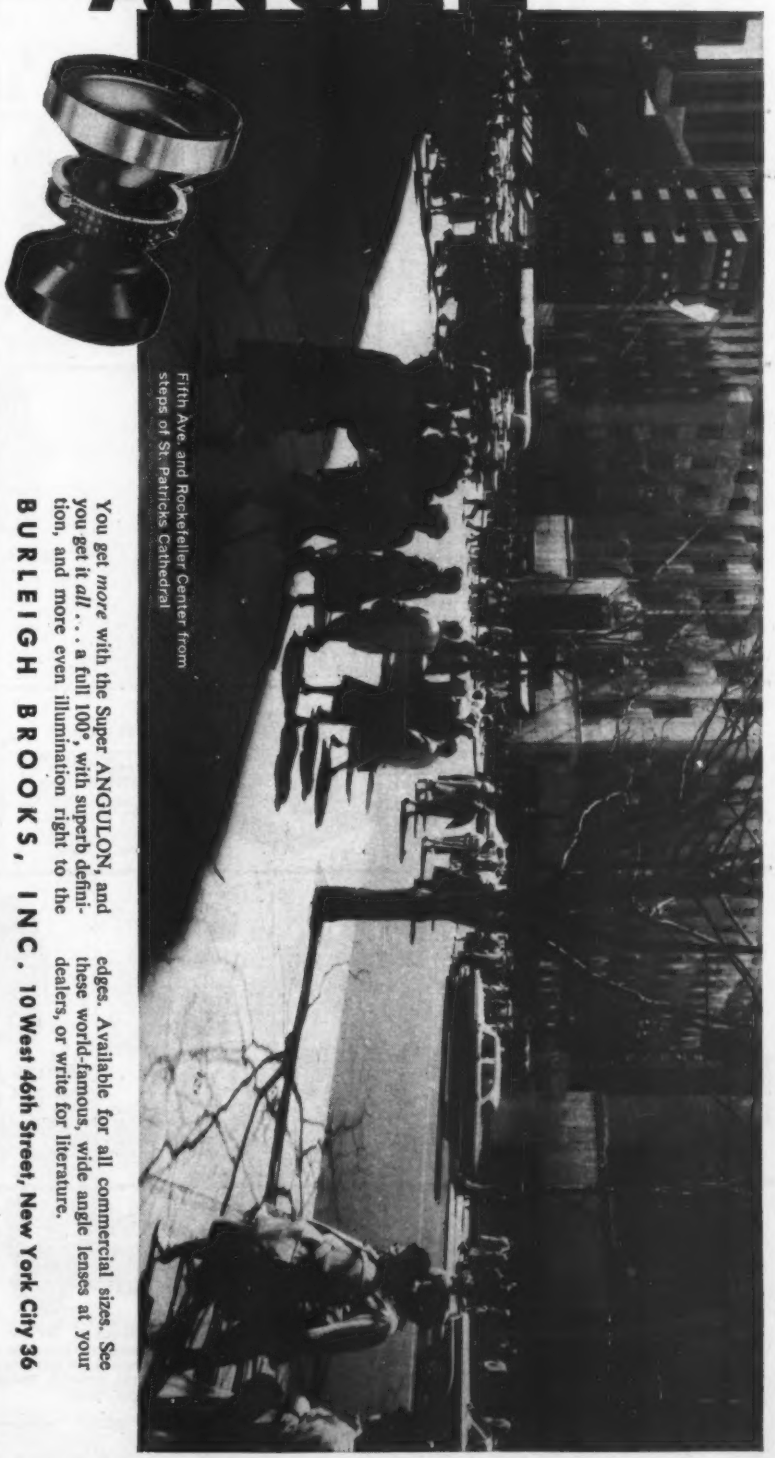
The Midg-O-Company's Giant Blotter Roll will dry three 16 x 20, twelve 8 x 10, and thirty 5 x 7 prints. It has a 6½ in. center core, and muslin lining. The Giant Blotter Roll costs $6.95. Write:
MIDG-O-COMPANY
8863 AVIS, DETROIT 9, MICH.

CHANGE OF ADDRESS

Nikon, Inc. and Caprod, Ltd. are now at 111 5th Ave., New York 3, N. Y.

WIDE WIDE ANGLE

SUPER-ANGULON
SCHNEIDER OPTIK KREUZNACH



Fifth Ave. and Rockefeller Center from steps of St. Patricks Cathedral

You get *more* with the Super ANGULON, and you get it *all* . . . a full 100°, with superb definition, and more even illumination right to the edges. Available for all commercial sizes. See these world-famous, wide angle lenses at your dealers, or write for literature.

BURLEIGH BROOKS, INC. 10 West 46th Street, New York City 36

OLDEN DIRECTORY

4 x 4 ROLLEIFLEX
MFR'S LIST PRICE $99.00

REALIST 620
Projector for 2¼ x 2¼, 35mm, Polaroid and Stereo slides.
MFR'S LIST PRICE $39.95

NIKON S3
With tri-focal finder and Rangefinder, MX synch. Nikkor F:2 lens.
MFR'S LIST PRICE $269.50

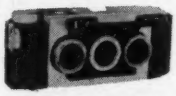
OLDEN CAMERA & LENS CO., 1265 BROADWAY, NEW YORK 1, N. Y.

BALDAMATIC
Electric eye coupled to shutter, F:2.8 lens, Rangefinder, Keymatic wind.
MFR'S LIST PRICE $89.95

CANON P
Latest, rapid wind, parallax corr. frame finder, coupled exp. meter.
MFR'S LIST PRICE $139.50

ARGUS C 33
Latest, interchangeable lens, single stroke rapid wind, Rangefinder.
MFR'S LIST PRICE $87.45

KONICA III M
Full frame or ½ frame 35mm, coupled exposure meter, 6-element F1.8 lens, MVX.
$129.95



STEREO REALIST
Matched F:3.5 lenses, coupled rangefinder, synch.
MFR'S LIST PRICE $129.50

FUJICA
Brilliant GOLD FRAME view-Rangefinder, parallax corr. F:2.8, LVS.
MFR'S LIST PRICE $69.95
WITH METER $99.95

BESELER DREAM DARKROOM
Beseler 23C enlarger, easel, varigam filters, 3-trays, dev. tank, timer, thermom, developer, fixer, safelite, etc.
MFR'S LIST PRICE $195.00

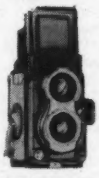
AUTO ROLLEIFLEX T
Latest, improved Tessar F:3.5, single lever control, detach. hood.
MFR'S LIST PRICE $169.00

AUTO ROLLEIFLEX F
Shutter-coupled Exp meter, new brilliant screen, MXV synch.
MFR'S LIST PRICE $249.50

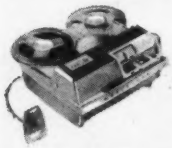
TRADE YOUR CAMERA
MAIL COUPON FOR YOUR PRICE

MAMIYAFLEX "C"
Only Twin-Lens Reflex with interchangeable lenses, focus to 7" F:2.8 lens.
MFR'S LIST PRICE $169.50

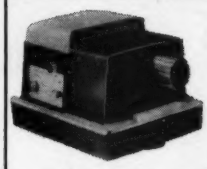
MINOLTA AUTOCORD
4-element F:3.5 MX synch. autom. shutter cocking.
MFR'S LIST PRICE $99.50



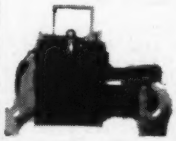
YASHICA—44
Film advance crank, F:3.5 1-1/500 MX synch. field lens.
MFR'S LIST PRICE $59.95



WOLLENSAK T 1515
Hi-Fi Stereo, Tape Recorder, Dual Speed, Compact, Portable.
MFR'S LIST PRICE $229.50



B & L BALOMATIC 305
Slide projector, 500 W. lamp, high picture fidelity, autom. finger-tip or remote control.
MFR'S LIST PRICE $99.50



PACEMAKER CROWN 4 x 5
Tilting front, vertical & lateral shifts, drop bed, double extension, Ektalite Field lens. Graphic Rangefinder with built-in Rangelite, Xenar F:4.7 MX synch. $235.00
POLAROID BACK $49.50

DURST 606
8mm to 2¼ x 2¼ enlarger, friction drive, distortion corr., helical lens mount, double condenser.
MFR'S LIST PRICE $99.50

ZEISS PRO-TESSAR M
Close-up lens for copy work in natural size (ratio 1:1) focuses to 6", for duplication of slides with Contaflex.
MFR'S LIST PRICE $55.00

ZEISS PRO-TESSAR LENSES
for Contaflex III and IV, 35mm Wide angle, 85mm Telephoto.
MFR'S LIST PRICE W.A. $89.00 TELE $99.00

MINOX B
Coupled Exp. meter, focus to 8", parallax corr, case and chain.
MFR'S LIST PRICE $169.50

SAWYER'S MARK IV
Automatic 4 x 4 reflex, Topcor F2:8, LVS shutter to 1/500. Light, compact.
MFR'S LIST PRICE $79.50

ZEISS IKOBLITZ IV
B.C. flash unit, fits any camera, all type flash bulbs, guide calculator, small, compact.
MFR'S LIST PRICE $9.95

ELITE "TALKIE"
8mm SOUND PROJECTOR. ADD SOUND TO YOUR 8mm MOVIES! SIMPLE, NO TAPE RECORDER REQUIRED.
MFR'S LIST PRICE $399.50

VOIGTL. BESSAMATIC
Magic circle viewfinder, for viewing, focusing and exposure setting, automatic diaphragm.
MFR'S LIST PRICE $220.00

ASAHI PENTAX K
6-element F:1.8 auto. diaphragm, focus to 18" instant mirror return.
MFR'S LIST PRICE $249.50

NIKON F
Automatic Reflex, Nikkor F:2, instant mirror return, Depth-of-field previewer, single stroke film advance.
MFR'S LIST PRICE $329.50

BESELER TOPCON
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THE WELL TRAVELED CAMERA

by the editors

Down south (of the border); if you can't keep cool, keep safe.

Striding off boat or plane in a tropical country you're delighted you're there, and that the scenery's all there. Just as the travel literature pictures described it. Lush, vivid with color.

You've prepared for your stay; personal paraphernalia, pills too. And of course you've prepared photographically: you've taken your roll and movie film in airtight packages. You've read how humidity and heat affect film.

But what you've read is in bits and pieces, and what you've retained is just bits. There's a knack to using film in the hot lands so you can bring it back alive. It's not enough just to take your film along in those airtight packages. What happens when you open them? You let the air in, of course. That air not only is hot, but you discover as you descend towards the Equator that it's damnably damp. We'll take it for granted you remember to keep camera and film out of the sun's rays. But you'd better take it as basic that the heat and humidity will *immediately* affect your film, in camera and out, before exposure and after; and color film most of all. That's because color film has several light sensitive layers, so any effects will be multiplied, affect their relationship to each other. Such effects are in the final result, altered color balance and contrast and loss of speed.

Take care of your lenses and cameras, too. Like the film whose packaging you open, they demand protection. Fungus will attack lenses, mildew enter cameras, heat soften lens cement at 120° and melt it at 140°.

Preventives

Generally, here are the things to do. Take along silica gel. You can buy this at some photo and many chemical supply houses. It is inert; that is, it doesn't interact with emulsions, or emit gases.

You will find it packaged conveniently. Its advantage is, it absorbs in moisture 40 percent of its own weight. You can dry it by baking it in an oven at about 300° or 400° for about a half hour. The timing depends on the amount. Place the silica gel with film and equipment, in a package or packages you can then seal against the air.

With or without silica gel, when you're south, attempt to put your equipment where the air circulates: on shelving, for instance. An air conditioned hotel will solve your problems (and make this article largely unnecessary). Clean your camera every day, and air it. Don't load film at night: that's when moisture condenses. As for the film, try not to leave it in the camera; process as soon as possible; if you can, send it back home; but while you have it, exposed or unexposed, keep it in a cool place.

There's just one little problem when you find that refrigerator or perhaps ice box (shouldn't be too difficult, just another accommodation, we hope, by friendly hosts for friendly tourists). What you cool, you've got to warm—and slowly. That's because moisture will condense on cold films, or even cameras and lenses, when you put them into the heat. So you try thawing. Eastman, in its excellent pamphlet on caring for film in the tropics, includes a reference table:

Black-and-White and Color Films	Warm Up Times (Hours) For 25 F Rise	For 100 F Rise
Roll Film		
Size 620, etc.	½	1
Size 135	1	1½
Sheet Film		
Film Pack	½	1
25-sheet box	1½	2
100-sheet box	3	5
Movie Film		
16mm	1	1½
35mm	3	5

To give you some idea how much silica gel to take, we again rely on Eastman Kodak's help. The company states two shoe paste-size cans would dry equipment in a sealed ten gallon paint can. You don't have to take *that* with you, but when you're where you are maybe you can rustle up its equivalent and perhaps use less silica gel for a smaller container.

By the way, instead of silica gel, you can use rice—but eight times as much. You bake and dry this, too. Other dryers are wrapping paper, black photographic paper and tea leaves—if you care to save them.

A final note: some precautions you take as a traveler may harm your film. Crystals from moth preventives tend to accumulate on its surface. Fumes of anti-mildew and fungus preparations may harden film emulsion, shift color, cause graininess and reticulation.—F. E. S.

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FIRST TIME OFFERED!

8mm Ansco MOVIECHROME

COLOR DAYLIGHT • ASA 20

PROCESSING INCLUDED

New, fine grain 8mm Roll 25' dbl.

3-ROLLS... 8.95

10-ROLLS...28.00

BLACK and WHITE

Send for FREE mailing bags and price list

BIG SAVINGS! KODACOLOR DEVELOPING WITH JUMBO PRINTS

8 exp. roll	2.50
12 exp. roll	3.50
20 exp. roll	3.70
Developing any size roll	70¢

PANCHROMATIC ROLL FILM

120, 620, 127

New Thin Emulsion

ASA 64 or ASA 100

10 rolls 2.95

CUSTOM DEVELOPING & PRINTING

Ultra fine grain finishing and professional print quality.

Double Weight Velvet JUMBO PRINTS

8 exp. rolls	75¢
12 exp. rolls	1.00
20 exp. 35mm	1.50
36 exp. 35mm	2.50

③ 5 x 7 ENLARGEMENTS

only

25¢

Glossy professional finish. Must be from same negative. Add 30¢ if negative not supplied.

KODACOLOR COLOR PRINTS

SIZE	MADE FROM		
2X (2½ x 3½)	35mm	each 15¢	10 for 1.40
3S (3½ x 3½) 3X (3½ x 5)	Square 127, 120, 620, 828, 127, 120, 620, 35mm	25¢ each	10 for 2.25
5X (5 x 5 or 5 x 7)		each 1.00	3 for 2.85
8X (8 x 8 or 8 x 10)		each 2.50	2 for 4.75

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Finest Color Photo Finishing Money Can Buy . . . Low Prices Always!

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from KODACHROME, EKTACHROME and ANSCOCHROME
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8" x 10" $2.00

ANSCOCHROME & EKTACHROME PROCESSING—These prices include a *free roll of film.*

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SERVICE TIME ONLY
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Kodachrome, 35mm Processed & Mounted, plus Fresh Roll of Film

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Processing & Printing, plus Fresh Roll of Film.

8 exp/printed 3½ x 5 plus film $3.60
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20 exp/printed 2½ x 3½ plus film ... 5.75
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Processing only, all sizes .....

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3 DAYS IN LAB

WRITE TODAY for our complete price list and free mailing package.
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35MM

by JOHN WOLBARST

Now where did I put that negative? A new look at an old problem, the filing of negatives and proofs.

Negatives, they're wonderful! But what a nuisance to keep track of them, particularly 35mm films. And how do you go about finding that shot of Aunt Maude caught on the rose bush? Let's see—was it in 1947 or 1952?

I've been through it all, in spades. I have thousands of roll film negatives going back to about 1927. But the real trouble began in 1947 when I began to shoot 35mm in earnest (to be more exact, in a Robot). In addition to being a prolific film burner for fun, I also run off endless amounts for tests of various kinds. And I throw away very few negatives. I tried various methods of filing and finally arrived at the well known process of dumping everything into one big cardboard box with the promise that someday I would file them.

Now let me tell you about a couple of simple, easy-to-maintain systems of filing negatives. As you can see, I've reformed.

The best way not to file negatives, in my opinion, is to cut them up into little pieces and stick them in envelopes, each carefully marked with some identification (that applies to roll films, too). I've seen people cut out two and three frames of 35mm film to file them under "Haystacks, in Illinois, against the light" or something at least as foolish.

RULE NO. 1: *Maintain each and every roll of film separate and complete in its own container.*

By that I don't mean all in one long strip, rolled up and in a can. That's a sure prescription for difficult handling and scratches.

For ease of handling, I keep mine in five-frame strips, with each set of four or seven strips in its own glassine envelope. I think I've tried every type of glassine envelope ever invented. For my money, the plainest, simplest one is the best. Currently I have some that are just like a letter envelope, with a large flap along the long side.

It's my opinion that the "35mm" size sleeves are much too small—too much friction and scratching getting the strips in and out. I prefer a baggy, loose fit. In fact, my sleeves are wide enough to handle 120 roll films. If roll film sleeves available are too long, just snip off the open end to the desired length and use them.

Get sleeves which have the seam at or near the edge, rather than in the middle of the side. Adhesives in the seam may stick to or chemically affect negatives in contact.

Some sleeves come with elaborate ruled papers attached, with frame numbered spaces in which to write filing information. These are fine, if you like them. However, I can't write enough in these little spaces to make much sense. And they add nothing to the overall filing scheme I'm outlining.

RULE NO. 2: *Identify each sleeve of negatives at the time you first insert the films.*

Don't delay, do it today! Nothing more exasperating than a bunch of completely unidentifiable negatives.

Methods of identification vary. I prefer to work by dates. Each sleeve bears the following information: Month and year; kind of film; developer used and time in minutes; type of camera. For example:

12/58
Plus-X Pan ei 200
D-76, 1:1 8 @68
Leica, Sum. 50
Boston trip

As I finish off each sleeve it's temporarily stored in an envelope. At the end of the month I number all the sleeves consecutively, after the date: 12/58—1, 12/58—2, etc. Thus, each sleeve has its own permanent identification, including date.

Many people prefer to use a continuing consecutive number system, instead of dates. If you're really methodical and don't skip any numbers, this is a good system. It's also the best way to begin if you already have piles of unidentified sleeves full of negatives. Just begin at "1" anyplace and continue.

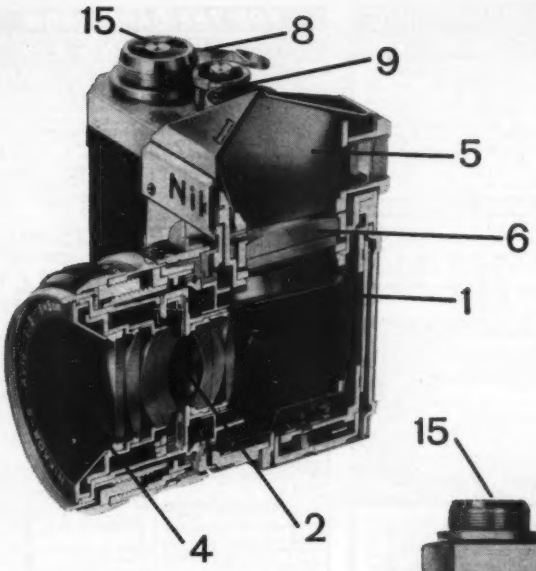
RULE NO. 3: *Identify all contact prints, proof sheets, or other prints by the same numbers that appear on the filing sleeve.*

That's a "must" item. You have a print or a proof sheet in hand. Whence came it? How do you find the negative to make more of the same? Unless the print and negative sleeve bear matching identification numbers you're in for some trouble.

I also find it helpful to include the rest of the data on the proof sheets or prints. However, that's not vital, for if the information is on the negative sleeve it's at least available.

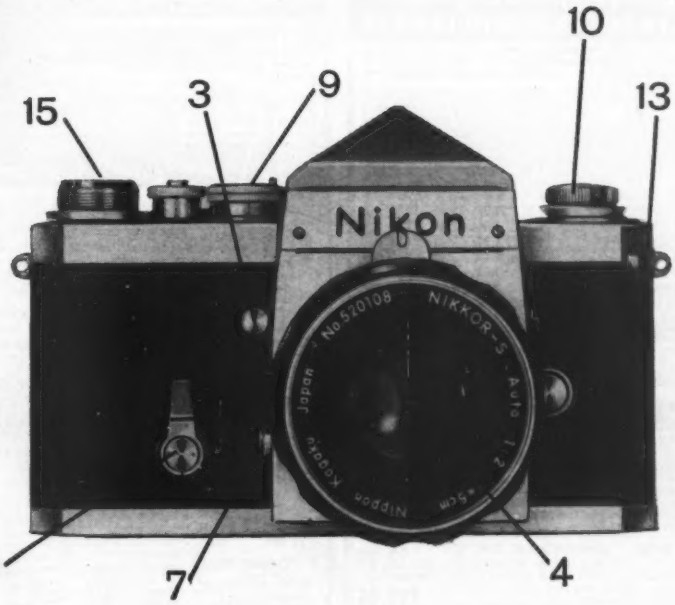
It is my experience that these three rules cover the really important as-

(Continued on page 34)



ON ALL COUNTS...

the world's finest 35mm reflex — fully automatic



NIKON AUTOMATIC REFLEX

Smoothness, speed, hushed precision—these are the first delightful impressions you have of the new Nikon Automatic Reflex as you put it through its paces. You look through the finder—you see the whole field. The lens is wide open—the image bright, clear. You focus and frame your subject, and shoot. At this point the camera takes over. Except for the hardly perceptible flutter of the mirror and the almost inaudible click of the shutter, you would hardly know the exposure had taken place. The image is still in your finder—bright and clear and sharp as before—the lens wide open, ready for the next picture.

Here are some of the remarkable features of the Nikon Automatic Reflex:

1. **INSTANT-RETURN AUTOMATIC MIRROR** flips up as you release the shutter, then returns to viewing-focusing position—instantly, automatically.

2. **INSTANT-REOPEN AUTOMATIC DIAPHRAGM** closes down to 'taking' aperture as you release the shutter, instantly reopens to full aperture, ready for the next picture without further adjustment.

3. **INSTANT-ACTION PREVIEW CONTROL** permits you to preview depth-of-field at 'taking' aperture or to select 'taking' aperture on the basis of desired depth-of-field. Press the button, and the diaphragm closes down, release it, and the diaphragm instantly reopens to full aperture.

4. **AUTO-NIKKOR LENSES** assure unsurpassed optical performance—faithful color rendition and superb resolution. Auto-Nikkor lenses with instant-reopen automatic diaphragms are available in 35mm f/2.8, 50mm f/2, 105mm f/2.5 and 135mm f/3.5. When interchanging these lenses on the Automatic Reflex, no attention need be paid as to whether or not the shutter had been wound or the diaphragm pre-set.

5. **REMOVABLE EYE-LEVEL PENTA-PRISM VIEWFINDER** interchanges with accessory folding hood and magnifier for waist-level focusing and viewing.

6. **CONVEX, LENTICULAR FOCUSING SCREEN** gives maximum and uniform brightness over the entire field. Has built-in prismatic, split-image rangefinder. Interchanges easily with accessory screens, one with clear spot and cross-hair reticule, and the other with fine-ground spot. Finder field coincides precisely with film area—covers 100% of the image recorded on the film.

7. **MIRROR LOCK** secures mirror in 'up' position. Permits use of camera with deeply set, extreme wide angles lenses, such as new 21mm Nikkor f4.

8. Single-stroke film transport lever. 9. Non-rotating shutter-speed dial. 10. High-speed rewind crank. 11. Calibrated dual-purpose self-timer. 12. Fully compensated flash synch control. 13. Single terminal for flash-bulbs and speedlights. 14. Completely removable back. 15. Automatic 'O' reset exposure counter.

ELECTRIC MOTOR DRIVE (not shown) exclusive Nikon accessory permits power driven single exposures . . . or bursts of 2 or 3 or more, through an entire roll, at the rate of up to 4 exposures per second.

COUPLED EXPOSURE METER (not shown) exclusive Nikon accessory couples to both the diaphragm and the shutter. Responds to either setting.

And there are a host of other features and accessories—all of which combine to make this the most advanced reflex '35' of our time.

NIKON AUTOMATIC REFLEX with 50mm Auto-Nikkor f2 Lens, $329.50

At your Nikon dealer or write to Dept. MP-8

NIKON Inc., 111 Fifth Avenue, New York 3, N. Y. *In Canada:* Anglophoto Ltd., 880 Champagneur, Montreal, P.Q.

CLOSEUPS ARE SIMPLE

and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

DELUXE COPY STAND

$12.95 Sh. Wt. 11 lbs.

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a Polaroid, yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" baseboard is very practical for large originals. 1½" diameter pole is 38" high.

GOOSENECK LIGHT ATTACHMENT $5.95

With C clamps, fits copy-stand or enlarger pole. 2 special reflector floods, $2.29 add'l. *Ship Wt. 4 lbs.*

PRO COPY OUTFIT Stand, light att. w. reflector floods, Proxiscope Sr., all as illus. $24.99

FREE with orders over $3.00, or send 25c for CLOSE-UP DICTIONARY—contains all needed tables, too.

CLOSEUP (Portrait) and EXTREME CLOSEUP LENSES

bring within EVERY photographer's reach subjects which would be too small if photographed at the regular 3 ft. closest camera setting: Head and shoulder portraits, children's pictures, copy work—a whole new field of picture taking.

With extreme closeup lenses, you can get as close as 8" with a Plus 4, 7" with a Plus 5, 5½" with a Plus 6, 3½" with a Plus 10. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard: a Plus 10 is just right for insects, stamps and coins. Extreme Closeup lenses make macrophotography possible with a tiny investment.

	Series IV	Series V	Series VI	Series VII
Plus 1 (ctd.) (to 20")	$1.54	$1.94	$2.44	$3.34
Plus 2 (ctd.) (to 13")	1.54	1.94	2.44	3.34
Plus 3 (ctd.) (to 10")	1.54	1.94	2.44	3.34
Plus 4 (to 8")	—	1.75	2.00	3.25
Plus 5 (to 7")	—	1.95	2.30	3.75
Plus 6 (to 5½")	—	2.25	2.75	4.25
Plus 10 (ctd.) (to 3½")	—	2.65	3.25	5.25
Double Retaining Ring	.85	.85	.95	1.50
Leather Filterbank holds 6 filters, closeup lenses	1.00	1.00	1.25	1.50
If bought with $5.00 worth filters, closeup lenses	.50	.50	.50	.50

ALL CLOSEUP LENSES FIT STANDARD FILTERHOLDERS

Shipping Charges 1-4, 15c

6-PC. EXTENSION TUBE SET

FOR EXAKTA, TOPCON. Set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. *Sh. Ch. 35c* $7.95

6 pc. set but with one FOCUSING TUBE from 40mm to 55mm, alone a $10 value. Complete 6 pc. foc. set $11.50. Leather Pouch 98c.

SPECIAL, IF BOUGHT WITH 4 PC., 6 PC. SETS. Extra long single 95mm tube, for extreme closeups, only $2.99

135mm f:4.5 ctd. SHORT BARREL TELEPHOTO, gives complete closeup-to-infinity focusing range with focusing extension tube $19.95

4-PC. EXTENSION TUBE SET

FOC. TUBE

for Praktica, Praktiflex FX, Asahi Pentax, Pentacon $6.95

This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, ½" x ¾" can be made to fill the entire 35mm negative or transparency! *Shipping Charge 35c.* Leather Pouch 99c

4 pc. set, but with one FOCUSING TUBE, alone a $10.00 list value, increasing maximum extension to 100mm. $9.95

PROXISCOPE SR.

WITH ELEVATING ACTION $4.95

An absolute must for any kind of closeup and copy work. Doubles up as perfect elevating attachment, with both tripod and camera fittings for horizontal as well as vertical fastening of camera.

- A deluxe version of the most useful camera accessory for every practical photographer.
- Permits minute adjustments in a 4½" range on its geared track, with a positive lock at any desired point.

Shpg. Chg. 50c.

FINEST QUALITY PROJECTION BULBS

Save $1.75 to $6.05

300 Watt T8½, SC	BAY CLS	reg. ea. $2.50	2 for $3.25
500 Watt T10	CZX	reg. ea. 4.15	2 for 4.15
500 Watt T10, 2 SC, EDK C13D, SC. BAY		reg. ea. 4.40	2 for 4.80
750 Watt T12	DDB	reg. ea. 4.50	2 for 4.95
1,000 Watt T12	DFT	reg. ea. 6.05	2 for 6.85

Specify code wanted. *Shipping Weight 2 lbs.*

ACCURA REFLEX HOUSING for LEICA*, CANON $39.95

Shpg. Chg. $1.00 READY TO USE—WITH DUAL RELEASE SYSTEM *exc. M3

Never before could so small an investment change your Leica, Canon into a single lens reflex camera, ideal for parallax-free closeup, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, press release: mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

SAVE MORE STILL BY BUYING COMBINATIONS

REFLEX HOUSING
- †Folding Bellowscope** *(Save $30.00 off list)* 49.95
- †Folding Bellowscope** and special Ctd. 135mm f:4.5 telephoto with 135mm lens converter ....77.90†
- **Duo-Track Model $5.00, Bellowsmat $10.00 extra.

FREE with any combination offer above: New Eyelevel Mirror device, a $14.00 value.
†this outfit for Leica M3 $82.90

SYNCH YOUR OLD LEICA, CANON FOR FLASH OR STROBE

No installation—just one quick adjustment over release button and you are all set for flash shots at speeds to 1/30th. Tripper accepts standard flashcord—or buy from us with flashgun to fit accessory clip. $3.49 PPD.

Famous GEISS KONTAKT, synchronizes Leica IIIA, IIIC, cameras even at high speeds, was $19.95 $6.95 *Shipping Chge. 35c*

Fan-type BC Pocket Flash w. tripper $8.39; w. Geiss $11.79 BC Batt. $1.00

FAMOUS MAKE JAPANESE LENSES FOR NIKON Canon Leica Contax

SAVINGS FROM 38% TO 66% off list

These fast lenses are all rangefinder-coupled, coated and color-corrected; they have clickstops and depth-of-field scales; their mounts are lightweight and elegant. In optical bench tests, these lenses were in some cases better than those sold under the camera manufacturers' own brands.

	Leica, Canon	Leica M3	Contax II, IIa, III, IIIa; Nikon (all models)
35MM F:2.8	$42.95	$47.95	x
35MM F:3.5	x	x	$34.95
135MM F:3.5	39.95	44.95	49.95

Leather Pouch for WA $1.25, for TELE $1.98
Matching Finders $4.95 ea. Universal 28mm to 135mm Zoom Finder W. Case, list $29.95, $14.95.
Shipping Charge, WA 60c, TELE 75c

2-POKKET PIGSKIN GADGET BAG

the features speak for themselves

- Zipper filter pocket
- Wrap-around zipper
- Inside pocket
- Adjustable leather strap with shoulder pad
- Chrome hardware
- 2 handy outside pockets
- Tripod holders

DELUXE 2-POKKET models feature these extras: luxurious velveteen lining throughout; two additional inside pockets (on side).

AT NEW LOW PRICES

	2-POKKET	2-POKKET DELUXE
'Standard', 10x8x4"	$6.89	$8.14
'Medium', 11x8x5½"	7.89	9.14
'Giant', 12x9x6"	10.89	12.14
'Professional', 16x11x6"	—	14.14

Shipping Weights 3, 3, 4 & 8 lbs.

TIME EXPOSURES $2.99

½ SECOND TO 11 SECONDS WITH EVERY CAMERA

New unit fits cable release socket, provides delayed action plus 11 slow speeds
Leica, Yashica model—25c extra. *Shpg. Chge. 10c*

3X Spiratone SUPERTEL $39.95

Exclusive! Experts said it was impossible — Spiratone's years of aux. lens research resulted in a truly advanced design.

For the first time, a completely interchangeable aux. telephoto lens giving 3X the area magnification, for virtually all cameras — Contaflex, Retina, Argus, Polaroid, Rollei, Minolta and so on. Uses same* lens opening, same exposure as always. Supertel's rare glass four elements are hard-coated and color-corrected. No installation—Supertel fits Series VI adapter (or Ser. V to VI stepup ring), does not require dangerous removal of part of camera lens, accepts Series VI filters. Supertel makes Rollei 75mm lens into 135mm, 130mm Polaroid lens into 235mm—you can make a 105mm automatic telephoto out of your 58mm automatic Biotar! Supertel is even adaptable to some telephoto lenses, increases focal length 80%! Supertel Topgrain Zipper Case $2.19

COMBI OFFER A for 35mm cameras: 3X Supertel, case, matching finder. 43.95

COMBI OFFER B for any camera: 3X Supertel, Spiratone Aux. Wideangle, two leather cases 52.95

Series VI Adapter (name camera, lens) $1.98

COMBI OFFER C for 35mm cameras: Same as Offer B, plus Universal Finder. 59.95

Shipping Charge 75c
*at f:4.5 or smaller

AT LAST! Matching AUXILIARY TELEPHOTO and WIDEANGLE LENSES

FOR ROLLEIFLEX, ROLLEICORD, YASHICA, RICOH, MINOLTA AUTOCORD, all models 2¼ sq. and 4 x 4 cm.

More **POWERFUL** than ever and at the **LOWEST PRICES** in photographic history!

Hard-coated, superbly color-corrected, no affect on exposure or lensopening; no installation.
Telephoto lenses bring distant objects closer, help fill negative or slide with important subject matter, crop out unwanted background, yield 2.25 area magnification.
Wideangle lenses add coverage in cramped quarters, are wonderful for groups, landscapes. They increase depth of field, too, for foreground-to-infinity sharpness, increases coverage by 50%!

Lenses come complete with bayonet adapter-filterholders, elegant topgrain case. Each set consists of a smaller, perfectly matched viewing lens, and the taking lens—making telephoto and wideangle twinlens photography simpler and faster than ever. Model 66 lenses can also be used with 35mm, Polaroid cameras (by means of Series VI adapter), accept standard filters.

For 4 x 4 cameras: Telephoto or Wideangle Lens Set "44" $14.95
Combi. Set, all four lenses..27.95

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Combi Set, all four lenses..35.95

Sh. Ch. each lens set 35c, both sets 75c

FOR TWIN LENS Reflex Cameras

FOR THE DARK ROOM

40% to 50% off list ENLARGING LENSES

Five unusual values in brand new, coated, color-corrected, anastigmat lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. *Sh. Ch. 25c*
ALL HAVE STANDARD LEICA THREADS, CLICKSTOPS

2" (50mm) f:3.5, for 35mm	$7.95*	4" (105mm) f:4.5, for 2¼x3¼"	$11.95*
3" (75mm) f:4.5, for 2¼ x 2¼"	8.95*	5¼" (135mm) f:4.5, for 4x5"	19.95
3½" (90mm) f:4.5, for 2¼x3¼", 2¼x2¼"	9.95*	Precision flange for easy fitting to lensboard	1.25

**Sensational, new illuminated diaphragm feature, add $1.75.*

ELECTRIC 2-SURFACE ALL METAL DUO-DRIER

GIANT 13½x18" deluxe model WITH 2 12x17" HEAVY DUTY FERROTYPE PLATES $12.98

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2½x3½ prints, singleweight or doubleweight, glossy or dull finish — sturdily constructed, as efficient as units costing several times as much, with adjustable apron tension. Works on AC or DC.

Same Dryer, with AUTOMATIC THERMOSTAT $14.98

FREE with every dryer: Hypokai, tells correct fixing time

12"x16" STANDARD DUO-DRYER, with two 10x14" heavy duty ferroplates for the small darkroom $8.98
12"x16" SINGLE DRYER, with 10x14" ferroplate $5.98
Ferro Polish 98c
Squeegee Roller 98c
Shpg. Wts.: GIANT 12 lbs., STANDARD 10 lbs., SINGLE 9 lbs.

ENLARGING TIMER $6.95

60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chge. 40c.*
30 MIN. DARKROOM TIMER, with Automatic stop 4.95

PRINT WASHER

for amateur or prof. $1

Must be bought at same time as other darkroom items. *Sh. Wt. 2 lbs.*

Fits any tray with one side 10" or longer. Produces rapid, thorough washing of all size prints. Tray, hose, not included.

8x10 ENAMEL TRAYS 3 for $3.98

FREE WITH TRAYS: TEST-STRIP MAKER

You'd expect to pay over $2.00 each for these fine acid-proof trays which Spiratone offers you at less than half the regular value! *Sh Wt. 5 lbs.*

11" x 14" ENAMEL TRAYS $2.50 each 3 for $6.50
16" x 20" ENAMEL TRAYS *(Suited for 11x17, smaller sizes)* $3.95 each 3 for $9.95
Shpg. Wt. 5 lbs., (3) 12 lbs.

11x14 EASEL $4.95

- Spring steel masking bands.
- Adjustable for all sizes from 2x3" to 11x14"
- Variable margin
- Extra sturdy (net wt. 3¾ lbs.!)

Shipping Weight 6 lbs.
8x10 Enlarging Easel, same construction as above, $3.75

Stainless Steel Film Clips, 4 for $1.00; Funnel, 19c; 10" Printtongs, Pr. 59c; Film Squeegee, 89c.

4½" Diameter SAFELIGHT

Screws into dropcord or outlet. With one filter (specify red, orange, green, Varigam). $2.49
Ship. Wt. 3 lbs.
Extra filters .... 59c each

SELF-LOADING DEVELOPING TANK

ADJ. FOR 35MM, 828, 127, 120, 620, 116, 616. $2.49 *Sh. Wt., 2 lbs.*

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Jamproof reel loads in seconds in darkroom—other operations in daylight. Transparent—for color. Uses only 8 oz. for 35mm. Easily worth double. Tank with spare reel, $3.95.

SAVE 50% OFF LIST CUSTOM PRINT TRIMMER 10" MODEL

An efficient paper cutter, with ruled hardwood board, hollow-ground, hardened steel knife on spring, plastic guide rule, built-in drawer to catch clippings, store prints. $4.92
14" Model $6.92
FREE with trimmers, deckle edge cutter *Sh. Wts. 5 lbs. & 7 lbs.*

ONE OF THE MOST IMPORTANT TOOLS OF ANY PHOTOGRAPHER CHANGING BAG

Double zippered inner and outer bags—made of the finest cloth—100% light proof even in brightest sunlight. Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available—the changing bag is justly referred to as a "portable darkroom". 17" x 16" working space, plus elastic sleeves. *Sh. Ch. 40c* $3.95

PROFESSIONAL MODEL: 27x30" working space, *Sh. Ch. 60c* $6.95
EXTRA LARGE MODEL: 36x44" working space. *Sh. Ch. 80c* $8.95

DECAMIRED FILTERS

Save 50% off list on COATED

Equip your camera with the only complete system of color correction and conversion filters that covers every need, that can be used with all color films — come what may! Decamired Filters are used in conjunction with each other so that each set makes possible seven different combinations. Each set comes in a luxurious case, complete with instructions.

Warming Set Consists of R3, R6, R12
Cooling Set Consists of B3, B6, B12

	Warming	Cooling	Both Sets	Both R9 + B9*
Series V	$4.98	$4.98	$8.26	$2.25
Series VI	5.49	5.49	9.98	2.50
Series VII	9.49	9.49	16.50	2.95
Series VIII			29.50	
Contaflex Screw-in	7.49	7.49	12.94	2.75
Retina S-I	7.49	7.49	12.94	2.75

SIXTICOLOR TEMPERATURE METER if bought with Decamired filters, only ... $29.95

*Save on R9 & B9 Filters, if ordered with sets. *Sh. Ch. per set 15c*

Please see next page for more values by

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exposure meters

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35MM

(Continued from page 30)

pects of negative filing. With those principles established it becomes a simple matter to plan the storing and "searching" methods.

I keep my negatives in a legal width steel file cabinet. For each month for the past ten years there's a separate, numbered pouch (12/58, 11/58, 10/58, 9/58, etc.) made by stapling the ends of file folders.

Filed behind each pouch are the contact proof sheets that go with the negatives in that pouch. Some people keep the proof sheets in looseleaf binders. I used to, but I got too many, and they got dusty.

Incidentally, in a legal size file you can keep enlargements up to 11 x 14 associated with their negatives, by filing them along with the proof sheets.

If you don't have enough pictures to warrant monthly pouches or a steel file, the same techniques can be used with inexpensive, large manila envelopes (three or six months or a year per envelope) and a big cardboard packing case.

The final step is the "search" file. I prefer 3 x 5 cards. These can be arranged in any manner, from the simplest to the most complex. Basic to any system is a "person" file, so let's make one.

Organizing the search file

You must start at the beginning of the negative file—at the oldest negatives. For each person encountered on the film who is to be recorded, make out a card, last name first. Then jot down the identifying number. If this person is well known to you, no further identification is necessary. However, if you're likely to forget which of 12 people on a roll is John Smith, you should also list the numbers of any frames in which JS appears. In that case, Smith's card might be like this:

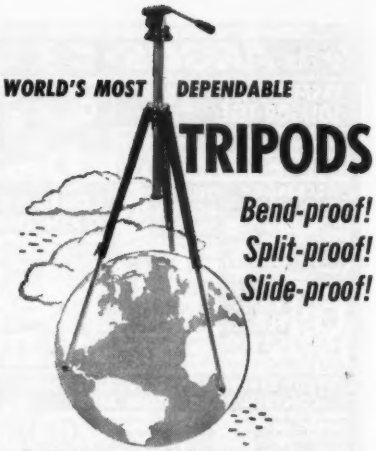
SMITH, JOHN
9/57-2-----5, 6, 17, 34.

Next to this you may want to note where the picture was made or if any frame enlarged particularly well, or anything else of interest. Don't get too elaborate, but do include essentials.

Some people will turn up frequently in your negatives. Continue to add notes to the same card, and then add more cards as needed.

You can have separate card classifications for your special interests: Aircraft, flowers, cats, maritime activities, skiing, etc. etc. Plan these groupings to be as inclusive as possible, and keep a little master list of your classifications to avoid duplication and overlapping.

As you can see, the search file can be as simple or detailed as your determination to keep it up. Fortunately, if you've followed the three rules, the search file can be brought up to date in chunks. It's a good kind of a project to have around the next time you bust your astragalus skiing.—THE END



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ULTRA MINIATURE

by JOSEPH D. COOPER

Contest results reflect common picture taking errors. Here's what to try—and what to avoid.

The entries in the annual Minox contest which I judged recently clearly illustrated some of the most common uses—and misuses—of ultraminiature cameras. During the judging I made some notes so I could pass my observations and criticisms on to you.

The range of subject matter was extremely wide. So, unfortunately, was the range of photographic quality.

Overlooking such obvious mistakes as pointing the camera into the sun and hopeless over- or underexposure, one of the main errors was the indiscriminate use of high speed film. Altogether too many people used E. I. 200 film (in this case Eastman Kodak Tri-X) outdoors in bright sun. Kling Photo Corp., the Minox distributors, told me that they sell about as much high speed film as they do slow, E. I. 25, film. Naturally they will supply the demand. But the advantage of the slower material was proven by several glossy 16 x 20 entries—which had no objectionable grain.

The second major contributor to bad quality was carelessness in snapping the shutter. Here is one of the fundamentals of ultraminiature shooting technique. Gently squeeze—do not punch—the release button.

Processing problems

The technical problems weren't confined to the taking situation. A number of otherwise interesting pictures were disqualified because of bad enlarging. Some were not in focus; this could have been remedied by using a magnifier and focusing on the grain. Others lacked edge to edge sharpness, probably because they were blown up with a lens of bad quality.

About subjects: it's not so much a matter of *what* you shoot as it is *how* you shoot it. Although a number of photographers managed to capture the spirit or mood of a situation, many, many, many more did not. The travel scenes particularly reflected a tendency to rely completely on the subject alone to carry the picture, with insufficient attention given to choice of angle, light, exposure and human interest.—THE END

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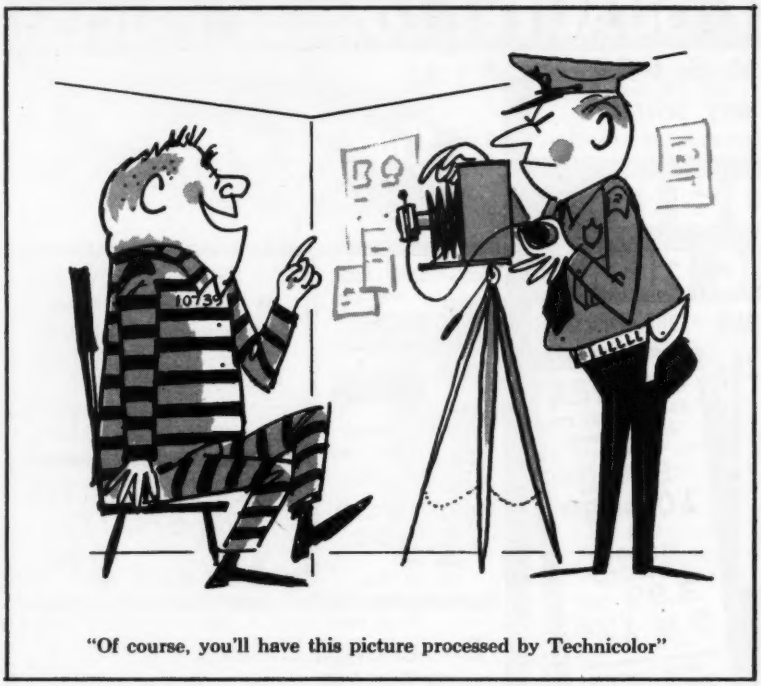

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What's Ahead?

by LLOYD E. VARDEN

More about color photography with only two colors. Dr. Land's latest work is more baffling than ever.

Some months ago I described the revival of an old two-color reproduction process by Dr. E. H. Land, president and director of research of the Polaroid Corporation. In this process, black-and-white color separation negatives are made of a subject through a green and a red filter only. Black-and-white positives made from these negatives are then projected in register onto a screen, but in front of the projector lens is a red filter for the red separation positive. The green separation positive is projected without any filter. Thus, only red light and white light reach the screen.

It is surprising to nearly everyone who sees such a demonstration that a wide range of colors appears on the screen from just red and white light stimuli. I pointed out in my column that the white light image contains all of the components of the visible spectrum, and so blue and green light are present in the mixture as well as red light. It is not easy to explain, though, especially on the basis of the three-color theory of color vision, why blue, for example, is seen on the screen where it should be, i.e., in areas where the original subject color was blue.

Newer experiments

Dr. Land's first demonstrations were repetitions of much earlier discoveries made about the time he was born. But Dr. Land was not content with the "explanations" that had been given for the process ever since Fox and Hickey worked on it in the early 1900's. It has been customary to "explain" why so many colors can be seen on the screen in two-color processes by relating the results to well-known simultaneous color effects and strong mental associations between natural colors and their reproductions.

Convinced that the true explanation was more fundamental, Dr. Land em-

(Continued on page 40)

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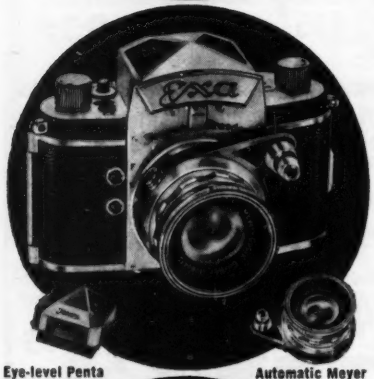

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WHAT'S AHEAD?

(Continued from page 38)

barked upon a new series of experiments, apparently to learn to what extremes one could carry the two-color stimuli principle and still evoke a visual correspondence of original color and reproduced color. The outcome of these experiments proved startling. So much so that *Fortune* magazine (May, 1959) published a color-illustrated article on the subject entitled, "An Astonishing New Theory of Color," with a subhead that reads in part, "Remarkable discoveries by Edwin Land of Polaroid show that scientists since Newton have been completely fooled about the way the eye sees color."

Scientific American, also in the May, 1959 issue, carried an article illustrated in color by Land himself, but he used the conservative title, "Experiments in Color Vision."

Lab data not always applicable

What he has now found boils down to the fact that laboratory color mixture data are not always meaningful when applied to natural scenes containing a multiplicity of colors. There is no direct relationship between spectral wave length and color perceived under these circumstances. Now similar statements have been made before in technical treatises on photographic color reproduction, but such statements were made just to warn experimenters that laboratory color mixture data, derived by use of restricted fields of viewing and under rather artificial observation conditions, could not be applied for predicting exactly how particular colors would appear in natural scenes. They did not mean to imply, though, that there was not some correlation between a given light stimulus and the color hue that one would see.

Results different with negatives

For example, in a typical laboratory color mixture demonstration two narrow bands of spectral light are directed upon a white surface and a predictable color results from the mixture. As Land mentions, when Newton mixed two narrow spectral bands slightly removed from either side of the narrow band of pure yellow seen in the spectrum, yellow was produced. But when Land used these same spectral bands for making color separation negatives (black-and-white) and then projected positives made from them, using again the same spectral bands, the superimposed images did not result in a monochromatic yellow picture as the laboratory color mixture demonstration would predict. Instead, the colors of the objects photographed, although pale and unsaturated, were distinctly red, gray, yellow, orange, green, blue, and so on, corresponding to their color in the scene.

(Continued on page 94)

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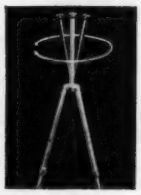

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Staff Photographer for *Life*

Do you bracket when you use color? Here's a much cheaper way to get well-exposed color pictures!

One of the unique advantages of the large camera over 35mm and roll film cameras is the fact that it permits a photographer to develop individual shots separately. This characteristic often can be exploited to effect considerable savings on color film, which is, after all, rather expensive.

In many cases shooting color in accordance with the following suggestions eliminates the need for extensive bracketing of exposures—an expensive undertaking when working with large film sizes. At the same time these suggestions will enable large camera users to make color transparencies that are just as satisfactory in color quality as those selected from a series of well-bracketed exposures.

As carefully as possible determine the correct exposure. Then use this data to expose identically both sides of the same film holder. Subsequently, develop in the normal manner only *one* of the two sheets of color film. If the color rendition of this transparency is satisfactory after drying, then develop the other side of the holder the same way. If the "test sheet" is either over- or underexposed, adjust the development of the second sheet to compensate for the error in exposure. Since it is possible to compensate for two full stops of underexposure and one full stop of overexposure, the second sheet of film can almost always be developed to produce a highly satisfactory transparency.

The advantages of this system are numerous: If the photographer is lucky, he gets two perfect transparencies. With bracketing he could never get more than one. On the other hand, if his exposure was "off," he still gets one good transparency and has wasted only one sheet of film. A minor drawback of this "two-shot system" is that corrective development decreases the maximum density of the transparency

(Continued on page 100)

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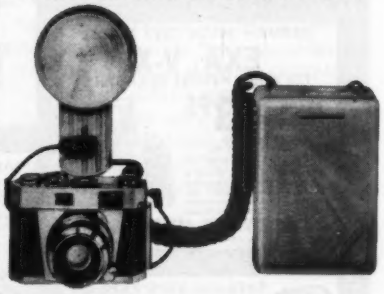

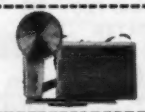

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(success story)

VICTOR KEPPLER AND THE MAMIYA C2

SUCCESS STORY. *Client:* Calvert Distillers Co. *Locale:* Lake St. Francis, Canada. *Assignment:* Grandeur and expansiveness of the Canadian scene. *Photographer:* Victor Keppler.

Victor Keppler studied Lake St. Francis until he understood its every whim—and he chose his moment. Shoot from the eastern shore, looking toward Cornwall, Ontario, at 5:30 P.M. Catch the lively sparkle of setting sun backlighting the breeze-rippled water.

He set his Mamiya C2 and began to shoot. The sun was setting—just enough time for one roll of film. Then, it happened! A late fisherman, silhouetted against sky and water, drifted into his field of view. The perfect accent! Quickly, before the sun set too far, before the boat drifted out of range, the 80mm lenses came off and the 135mm lenses went on for three shots. Then, the 180's went on to complete the roll.

It was perfect. The C2 captured the very mood of the scene—every delicate highlight, every sparkle of water, sky and cloud, with the mass of the boat accenting a composition of delicacy and artistry. Exactly what the client wanted.

There isn't a pro or amateur anywhere using the Mamiya C2 who doesn't have a success story to tell. And why not? The C2's unique ability to switch lenses right in the middle of a roll distinguishes it from all other twin-lens reflex cameras, bringing you a versatility you had never before associated with this kind of equipment. And, each lens-pair delivers a crisp, sparkling quality in color and black-and-white, that makes your pictures sing!

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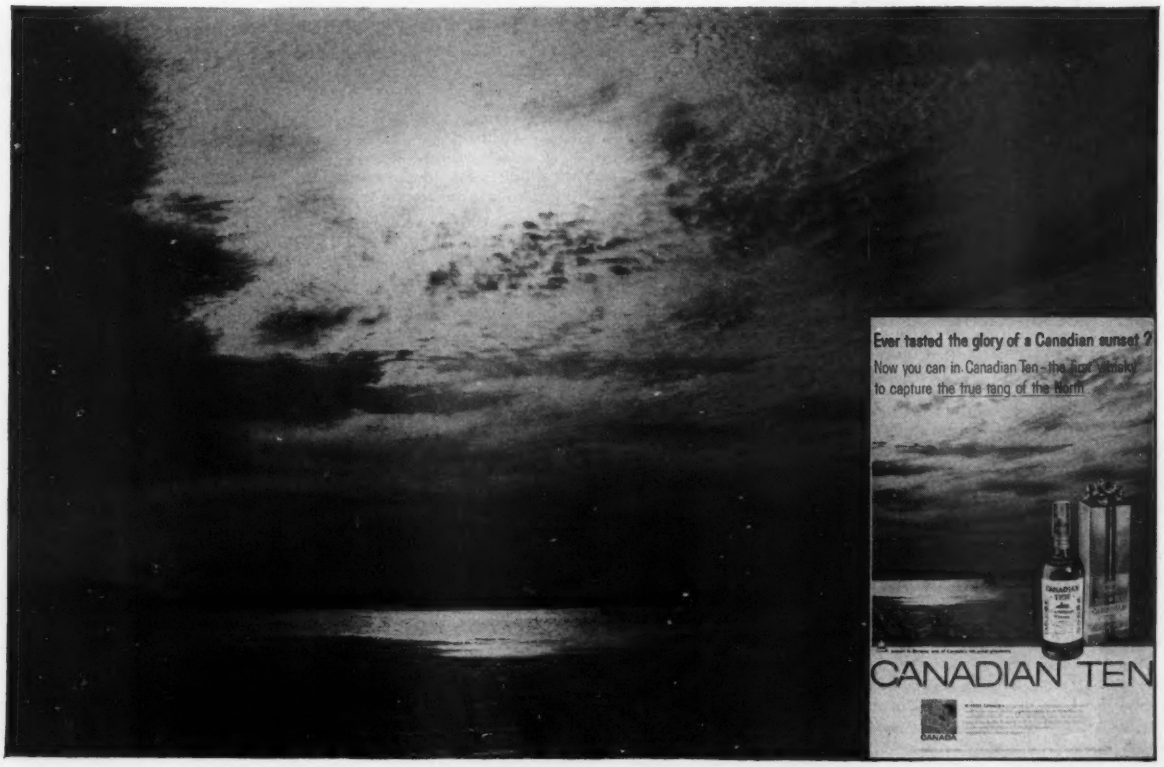


THE DAY PHOTOGRAPHY WAS KICKED IN THE HEAD

ONE bright spring day recently past, a group of photography editors and art editors previewed "Photography in the Fine Arts—An Exhibition of Great Contemporary Photographs." What was exciting to them was the location of the display, New York's Metropolitan Museum of Art, a mighty fortress of artistic conservatism. What they saw and heard that vernal afternoon made many gasp in disbelief.

Why? Were the pictures bad? On the contrary, the individual photographs were often excellent. Did anyone make disparaging remarks about photography? No, quite the opposite. Photographer Ivan Dmitri, director of the project, said "the committee . . . has in effect, offered this exhibition as visual proof that photography deserves to be ranked among the fine arts."

The project stemmed from a story that appeared about a year ago in the weekly literary magazine, the *Saturday Review,* which aired Dmitri's conviction that more museums should collect and display photographs. "Enthusiastic responses from 21 museum directors" spurred Dmitri and the *Saturday Review* to find "an unbiased method for screening the best work in the field of photography as is done with contemporary painting."

Someone had to dig out the photographs. Dmitri approached a number of leading magazines, advertising agencies, picture collections and libraries. They submitted 438 photographs for examination by a jury.

According to the *Saturday Review:* "A jury of distinguished experts was convened to pick 85 pictures for the exhibit. The members were: chairman, James J. Rorimer, director of the Metropolitan Museum of Art; Frank Baker, senior art director, McCann-Erickson advertising agency; Dr. Alfred Frankfurter, editor of *Art News;* Joyce C. Hall, president of Hallmark Cards Inc.; Bartlett H. Hayes, Jr., director of the Addison Gallery of American Art, Andover, Mass.; Bryan Holme, editor of *Studio Books;* Alexander Liberman, art director of *Vogue;* Stanley Marcus, president of Neiman-Marcus, Dallas, Texas; Grace Mayer, curator of prints, Museum of the City of New York; A. Hyatt Mayor, curator of prints, the Metropolitan Museum of Art; Beaumont Newhall, director of George Eastman House, Rochester, N. Y.; Aline B. Saarinen, art critic of *The New York Times;* Dorothy Seiberling, art editor of *Life;* Edward Steichen, director of the Department of Photography, the Museum of Modern Art."

Finally, the pictures chosen were to be hung in the erstwhile lounge of the Met's auditorium.

But the trouble had begun with the idea itself. It simmered during the early selection and reached the boiling point during the judging and really blew its top in the hanging.

The peculiarities of the venture should have been evident from the beginning. An assumption seemed to exist that museums had not previously held photo exhibitions, that the Metropolitan Museum of Art in labeling photography a "fine art" would be breaking important ground in this direction. This must have surprised such establishments as Chicago's Art Institute, also New York's Museum of Modern Art, where Newhall and Steichen as photographic directors fought and won the battle for photography as art long before it became fashionable. Hadn't Dmitri and the *Saturday Review* heard of "The Family of Man" and the "In and Out of Focus" exhibits?

Where were the pictures to come from? It's almost indecent to have to believe that thinking persons assembling photographs under the title "Photography in the Fine Arts" should look for pictures almost solely among commercial users of photography, people who certainly have no cause to buy pictures for artistic value alone. "The filtering process was elaborate but not cumbersome," explains the *Saturday Review,* in the understatement of the year. "Magazines like *Life, Look, The Saturday Evening Post, Vogue* and *Holiday* went through thousands of photographs for the preliminary selections. New York's Museum of Modern Art [a case of robbing Peter to pay Paul—Ed.], the picture library at Columbia University, advertising agencies, industrial picture libraries and comparable sources also submitted photographs from their wide collections." A most important omission: Apparently no photographers were asked to submit their work. It was simply assumed that most pictures worth looking at had been published commercially.

If the committee had stuck to its plans at least it would have been consistent. However, in the *Saturday Review* issue featuring the show we read, "perhaps one of the most heartening and meaningful results was that one of the final choices is a photograph by an amateur, the Rev. Kenneth W. Tyler of Cleveland, Ohio which had won a prize in a national contest. It was nominated for 'Photography in the Fine Arts' by a large photo supply manufacturer." How in heaven's name did a "large photo supply manufacturer" become involved in the nominations? It's unfortunate that Edward Weston and Paul Strand, two titans of photography who have ever maintained the artistic *(Continued on page 108)*

HIGH SPEED EKTACHROME

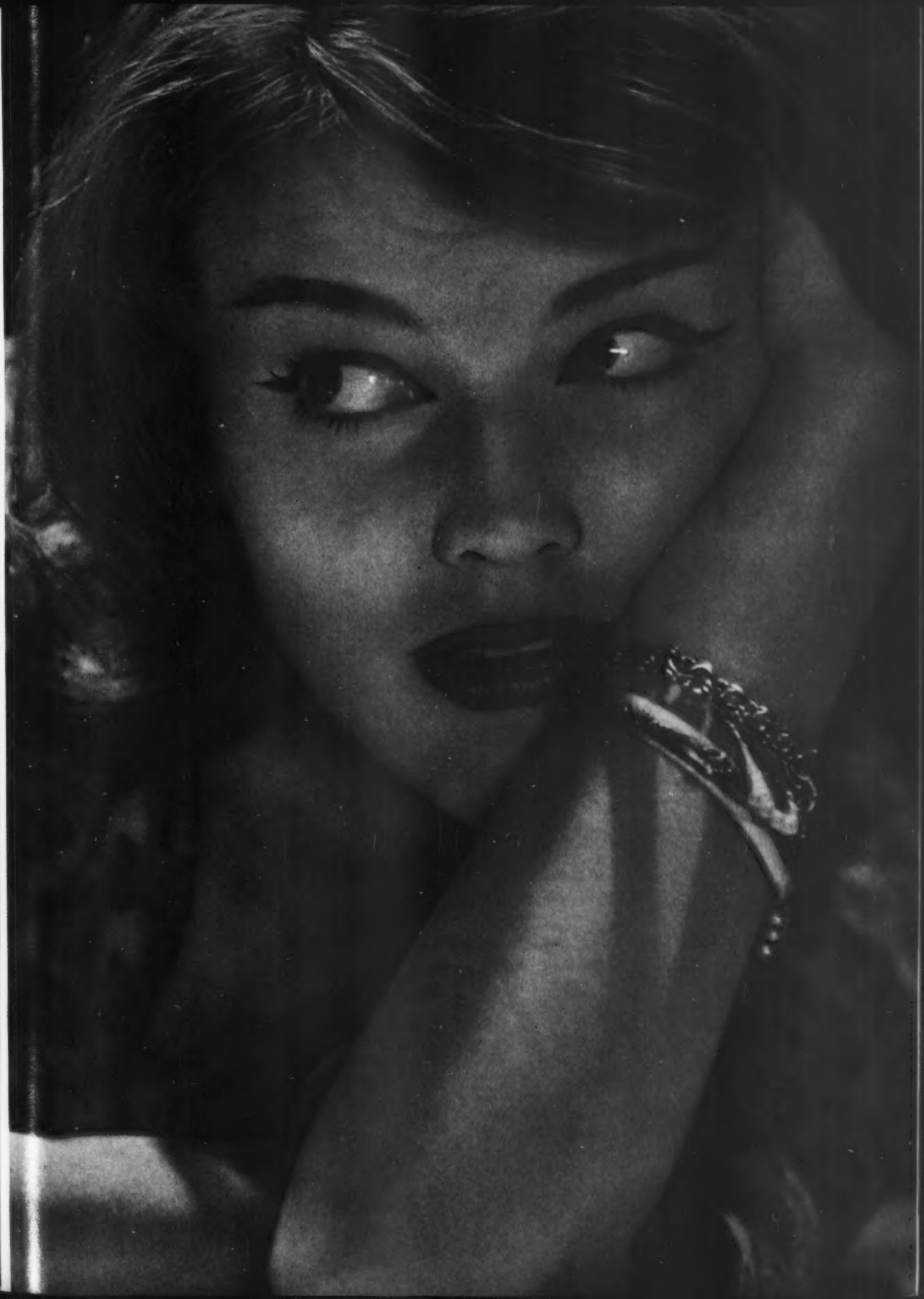
What is it? A darn fast Exposure Index 160 Daylight, 125 Tungsten Type B 35mm film, available at present only in 20-exposure 35mm color at $2.50 per roll. This will give you some idea of the speed: The daylight film is 16 times faster than Kodachrome. This means that a shot made on Kodachrome at 1/25 sec. can be made on High Speed Ektachrome at 1/400 sec. If you should shoot at f/5.6 on Kodachrome, High Speed Ektachrome would allow you to use f/22. When shooting indoors with Type B, you could expose at about f/4.5 instead of at the f/1.4 necessary on Kodachrome. The processing can be done by private labs, by Kodak or at home in a new Ektachrome Process E-2 developer kit. By lengthening the first and color developing times, you can raise the index as high as 600.

Is it suitable for everyday use? We think so (if you can afford the higher price of the film). After assigning seven different photographers to shoot 36 rolls of film for us we examined their pictures. Despite the added film speed increase, results were comparable or better than shots made under similar conditions with regular Ektachrome—and often quite equal to Kodachrome in quality.

How is the color quality? Color saturation—brilliance and depth, that is—is high, although the colors are slightly softer than in other Kodak films. It is capable of producing more subtle variations and tones than regular Ektachrome. Flesh tones are delicate and natural, less orange than in other Kodak films. Yellow, the "Achilles heel" of Kodak color films is rendered brilliantly with freedom from orange cast. Blues are less greenish. Skies are more transparent, they don't have the opaque picture postcard quality often found in Kodachrome. Reds are excellent. Neutrals, often ignored in a discussion of color, are quite close to reality. Grays *are* gray, whites are clean. Processed transparencies seem remarkably free from degrading color overcasts.

Is it too grainy? The grain pattern of the new film seems similar to that of the much slower E-2 Ektachrome previously available. It's often hard to tell the two apart as far as grain is concerned. We'd venture to say, however, that the new film, when not pushed over the recommended index, seems to have a somewhat finer grain pattern than the slower Ektachrome. Quite a manufacturing feat indeed! Color prints up to 8 x 10, Ektachrome *(Continued on page 51)*

SHARP AND BRILLIANT: Generally you must make apologies for high speed color film's graininess and lack of color saturation. MODERN's art director, Ernest G. Scarfone, took a roll or two of High Speed Ektachrome, Type B, exposed them at index of 125 under 3200K floods and turned in the very crisp shot *opposite*. He used a Miranda single lens reflex, 135mm f/3.5 Schneider Tele-Xenar lens and an exposure of f/4.5 at 1/60 sec. Model is Mary-Jo Jones. New High Speed Ektachrome makes studio lighting shots possible with relatively inexpensive R 32 reflector floods, medium fast lenses. Biggest deterrent to extended use is price: $2.50 per roll of 20 exposures. Kodachrome is $1.95. Neither price includes processing. ▷



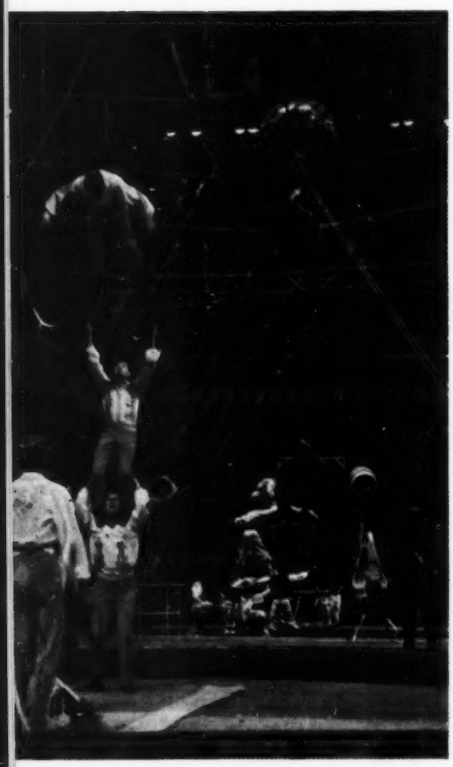
WIDE LATITUDE: Expose for the shadows and you'll wash out the highlights, expose for the highlights and you'll get black detail-less shadows—these are the general rules for color—but not with High Speed Ektachrome. Carroll Seghers photographed two small girls running through patches of bright sun and shade, got good rendition in both. Latitude of acceptable exposure seems to be about 1½ stops either side of exact exposure point. Also notice that the new film does not render shade as blue as does Kodachrome or regular Ektachrome. Seghers used Praktina, 80mm f/2.8 Zeiss Tessar, 1/500 sec. at f/4.5 with film rated normally at 160 index.

STOPPING ACTION: High resolution color film is generally known for its low film index and, therefore, its inability to stop action at high shutter speeds. However, on assignment for MODERN, Carroll Seghers caught these seagulls in flight at 1/500 sec., f/11 with his Leica M3, Nikkor 85mm lens. The daylight exposure index was 160.

COLOR RENDITION: High Speed Ektachrome yielded brilliant results when exposed normally. The yellows had clarity with none of the orangey cast often seen in other Kodak color films. Blues were blue and not green-blue, reds were excellent. Leonard Balish, testing the daylight film at a normal rating of 160, demonstrated these points with his photo of a flower stand. He used a Leica IIIf, 50mm f/2 Summitar lens. Exposure: 1/200 sec. at f/16.

LOW LIGHT SHOOTING: Have you ever seen circus action stopped or been able to view clearly so much detail right to the seats in the background, without flash? Patricia Caulfield used High Speed Ektachrome Daylight, an index of 320 (double normal rating) and exposed at 1/60 sec., f/4 with her 58mm Biotar lens on a Miranda.

INCREASING FILM SPEED: By altering development times you can increase the film speed index as high as 600. However, the higher you "push," the less brilliance you will see. Dan Budnick produced this delicate pastel using a 320 index with Daylight film. He exposed at 1/60, f/16 with the 85mm f/2 Nikkor on his S-2 Nikon.



or Kodachrome enlargements, can be made with the new film without objectionable graininess showing. Even 11 x 14 enlargements would be possible with little graininess. For projection, the grain pattern was not noticeable. Exception: In heavily back-lit scenes, graininess became noticeable and objectionable, a phenomenon that happens even to extremely fine-grained black-and-white film.

How "exact" must exposure be? The new Ektachrome showed remarkable latitude in exposure. At 1 to 1½ stops over- or underexposed, results were acceptable. In outdoor scenes with deep shadows and strong highlights, the new film showed an amazing ability to hold detail in both ends of the brightness scale.

Can you home process it? Chemical kits marked "Process E-2 Improved Type" give best results. It's also possible to use the older kits, but color won't be quite so good. The new kits, in pint, half gallon and larger sizes, will handle both High Speed and regular Ektachrome.

How much can the film be "pushed"? Increasing the Exposure Index to 320 for Daylight or 250 for Tungsten introduces no problems at all. (See chart on *page 104* for developing time increase.) Careful comparison is needed to tell films pushed one stop from films exposed and processed normally. There is some increased contrast, loss in highlight color saturation and maximum density plus a slight shift towards a greenish cast. Also there's a minute loss of color purity in blues, reds and oranges. It's hard to detect this except in pastel shadings or in neutral grays or whites. Greens and yellows are least affected. Kodak publishes no data on increasing the index more than two times. However, our consultants, Sam Lang and Leonard Zoref, have pushed some rolls for us as high as 600 Daylight or 500 Tungsten. As film speed is increased over 320 and 250, maximum density decreases and a sharp shift towards green becomes evident. Pictures made at 480 Daylight are quite acceptable if they don't have large shadow areas. Shadows become pronouncedly green. Night scenes are objectionably so. Graininess is apparent. Although pushing films this far or further is not to be recommended in terms of quality, you *do* get a picture and it *is* in color.

How do light sources affect it? The Daylight Type Ektachrome produces excellent rendition in sunlight. In open shade a Skylight filter will help eliminate excess bluishness although this film does not go as blue in shade as does Kodachrome or Ektachrome. For electronic flash no filter is recommended but we discovered that results differed in color rendition with various units. We'd suggest trying it with no filter first, then adding a warming filter if necessary. If you're shooting under daylight (blue) fluorescents, you'll get a slight but not objectionable green *(Continued on page 104)*

DAYLIGHT

	Daylight	Electr. Flash	Blue Flash	Clear Flash	3400K	3200K	Tungsten
FILTER	—	—*	—	80C	80B (X)	80B and 82A (X)	N.R.
EXP. INDEX	160	160**	160**	160** (X)	50 (X)	40 (X)	N.R.

TYPE B

FILTER	85B	85B	N.R.	81D	81A	—	82A to 82D
EXP. INDEX	100	100**	N.R.	125	100	125	(X) see filter factor

***For trial. Various units on market differ in color of light. 81 A, B or C may be needed.**
****For calculating exposure by guide number method.**
(X) Based on MODERN's trials.
N.R.—Not recommended

Q & A

THE STICKIEST FILTER PROBLEMS—AND SOME UNSTICKING ANSWERS

Q. What are filter factors?

A. Filters absorb some of picture-making light. Thus you've got to give more exposure. A 2X factor means you increase exposure two times; a 6X, six times. You can do this by reducing shutter speed or opening the diaphragm. Suggestion: divide the film's exposure index by filter factor.

Q. Am I always safe using the filter factor recommended by the manufacturer?

A. No. Filter factors in various tables are approximate. Suppose you photograph in sunlight. You use a medium yellow filter and it has a factor of 2X. Photograph with that filter at sunset, and it has virtually no factor—because there are few or no blue rays for it to absorb. But suppose you photograph under clouds, or a tree, or other open shade: your factor may rise to 2, or 3, or even 4, because the light is very blue.

Q. Are K2 and medium filters the same?

A. Medium yellow filters of different makes may transmit colors differently. However, all filters marked K2 or medium yellow that we've used did what they were supposed to do: darkened blues, lightened greens, and sharpened texture in snow and buildings. Differences in results were negligible.

Q. What about red, green and blue filters?

A. Biggest problem here is terminology. With common terms like A for red, X1 for light green or C5 for dark blue, choice is easy enough. However, no one seems able to determine whether a dark yellow filter similar to the G is to be called yellow or orange. Generally speaking foreign-made orange filters are more reddish than those made here, have stronger effect on sky, higher filter factor. Similarly a U. S.-made light green filter is likely to resemble an X1; foreign makes are likely to be more yellow-green, and have less ability to darken reds.

Biggest differences are found in blue filters. American-made filters generally resemble dark blue ones such as a C4 or 5. Foreign blue filters are more likely to be pale, resembling blue color conversion filters. These pale blue filters are generally recommended to prevent reds from coming out too light with high red sensitive films under tungsten illumination.

Q. I hear about "correction filters." What are they and what filters should I own?

A. Colors aren't always translated into correct monochrome tones by black-and-white films. Correction filters alter the rendition, produce colors in the proper shades of gray. The most widely used films are most sensitive to blue, so when you shoot white clouds against a blue sky, both are likely to appear white in your print (see illustrations, *next page*). To make the sky as dark as your eyes see it, you should use a filter to correct the blue, usually a K2 (medium yellow). Similarly, some of the newer, fast panchromatic films are exceedingly sensitive to red. You will obtain a more natural rendition by using an X1 (light green) outdoors, and an X2 (dark green) indoors with tungsten lighting.

Q. What are "contrast filters?"

A. Contrast filters *exaggerate* color differences. Use them to create drama. Thus, you can use a contrast filter—a red or deep yellow—to make the sky *very dark*. Also, you may separate two colors which with a *lighter* filter ordinarily would be almost the same shade of gray. An example: a red rose amongst green leaves. Lighten the rose with a red or orange filter: make it stand out. Also use contrast filters in copying color prints or paintings.

Q. I'd like to combine two deep yellow filters to get much stronger effects. Will this work OK? Will the filter factor double?

A. For both, the answer is "No." One filter already absorbs *most* blue, so when you combine *two* filters, you cannot effectively darken blue more. Conversely, red and green are passed freely. Therefore the factor won't be affected greatly. It will become somewhat higher, but chiefly from color impurities and light the extra glass surfaces absorb.

Q. In extreme closeup work with filters my single-lens reflex ground glass image seemed sharp, but my pictures weren't. Why?

A. You probably focused *without the filter*, and made the picture *with it*. All filters shift focus. Ordinarily, this is slight—and unnoticeable. Depth of field absorbs it. In extra close work you have virtually no depth of field. Therefore, focus through the filter.

Q. Can I really get clouds without a filter?

A. Look *below*. Here's the story. We made some pictures to show you. Sure, you can get clouds without a filter—but you have to burn them in during enlarging. Very likely while doing this you'll darken your foreground too much. You can also see, in the *bottom* picture, that we burned in a blemish we hadn't seen in the overexposed, dense sky area of the negative. It's a streak caused by lack of agitation. Other defects such as water marks or imbedded dirt also could show up. We exposed on Tri-X at 1/500 (with a Petri Penta) and made the first picture with a K2 filter at f/4.5. There are the clouds. For the second picture without filter (and as you see, without clouds), we exposed at f/5.6.

(Continued on page 88)

We use a K2 filter—clouds!

We use no filter—get no clouds.

We print in clouds—plus blemish!

YOU'RE USING COLOR FILM? MOST OF THE PROBLEMS AND FILTERS ARE DIFFERENT

Q. Can I shoot my indoor color film (Types F, A and B) outdoors and get good results?

A. These films work outdoors with conversion filters. Try an 85C for Type F film; 85 with Type A or 3400K tungsten light film; an 85B for Type B or 3200K tungsten film.

Q. Most of my shooting is done outdoors. For that occasional indoor shot, must I change film?

A. No, but you will need the proper filter depending on the light. With No. 1 or 2 floods, use an 80B filter. If you're shooting flash, an 80C.

Q. Why do all my landscape shots have a blue cast? What can I do to eliminate it in the future?

A. Ultraviolet rays are the most frequent cause of the blue cast in scenics, aerial and marine shots. Even if you can't see 'em, the film can, does and records them. To eliminate ultraviolet, try an ultraviolet, haze or skylight filter. You can use these over your lens at all times since they either improve your shots or cause no change.

Q. I hear a lot about color temperature meters. Will they solve all my color problems?

A. Although most color meters can advise the right filter for shots under floods, 3200K lamps and household bulbs, they work only moderately well in daylight. They won't work at all under fluorescents or mixtures.

Q. I'd like to produce a moonlight effect the easy way. How's it done?

A. So you want blue transparencies, do you? O.K. Try Type F film with no filter, or for more pronounced effects, use an 81D, Ednalite CTY-5 or Harrison C-¼. Underexpose 1½ to 2 stops. You can use daylight films with an 80C, Harrison B2 or Decamired B8 filter. Add ½ to 1 stop exposure.

Q. If I'm using an 85C, 85B or 85 filter, do I also need a skylight, ultraviolet or haze filter when shooting distant shots, scenics or aerials?

A. No. The conversion filters you're already using will do the job.

Q. I'm tired of switching back and forth between daylight and tungsten film. Can't I use one film at all times?

A. There's no reason for anyone to keep switching films. Just settle on the right one first. It's best if you use a tungsten film indoors and the same film outdoors, with the proper filter of course. There's little loss in speed. On the other hand, should you use a daylight film indoors with a conversion filter, you'll find that your film speed has been cut immensely. However, if you use electronic flash, you can use daylight film indoors and out with no filter since electronic flash matches daylight rather closely.

Q. Will I get better outdoor shots using a tungsten film with a conversion filter than by using daylight film?

A. "Different" is a more exact term than "better." Tungsten film with a filter will produce warmer, yellower transparencies with less snap and contrast.

Q. Do I have to throw away all my shots that are slightly off color, or can they be saved?

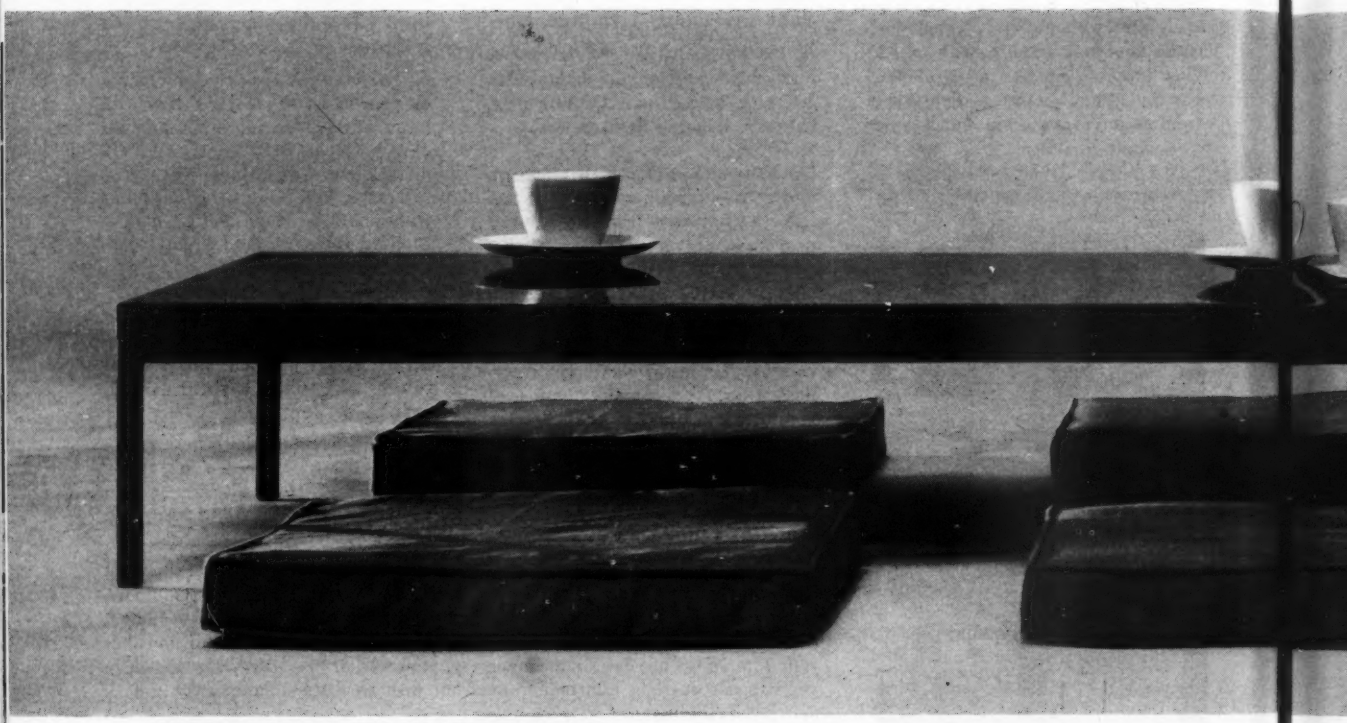
A. Try binding them with correcting shades of Kodak Light Balancing or CC gelatin filters, Ansco Printing Foils, Bourges Color Sheets or Addacolor gelatins.

Q. One "expert" tells me to use an 85C filter with Kodacolor outdoors. Another says I don't need a filter. Who's right?

A. Where are you sending your film for processing? Eastman, most labs will give best results with no filter. For home processing or custom labs, a filter is advised.

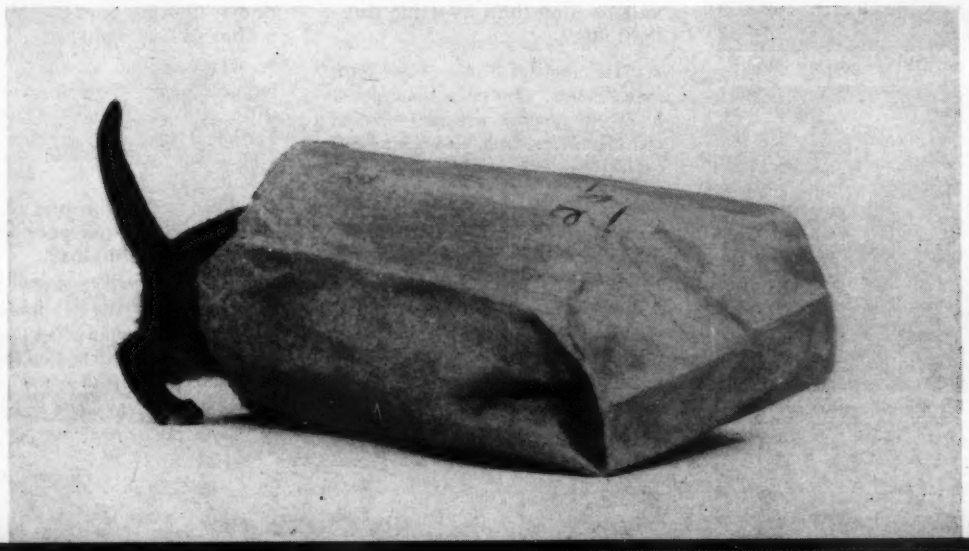
Q. With indoor film and conversion filter, will I get good results using blue flashbulbs?

A. You might but it's not likely. Conversion filters do only an approximate job. The blue lamp does only an approximate job. Two approximations can't add up to really correct color quality.

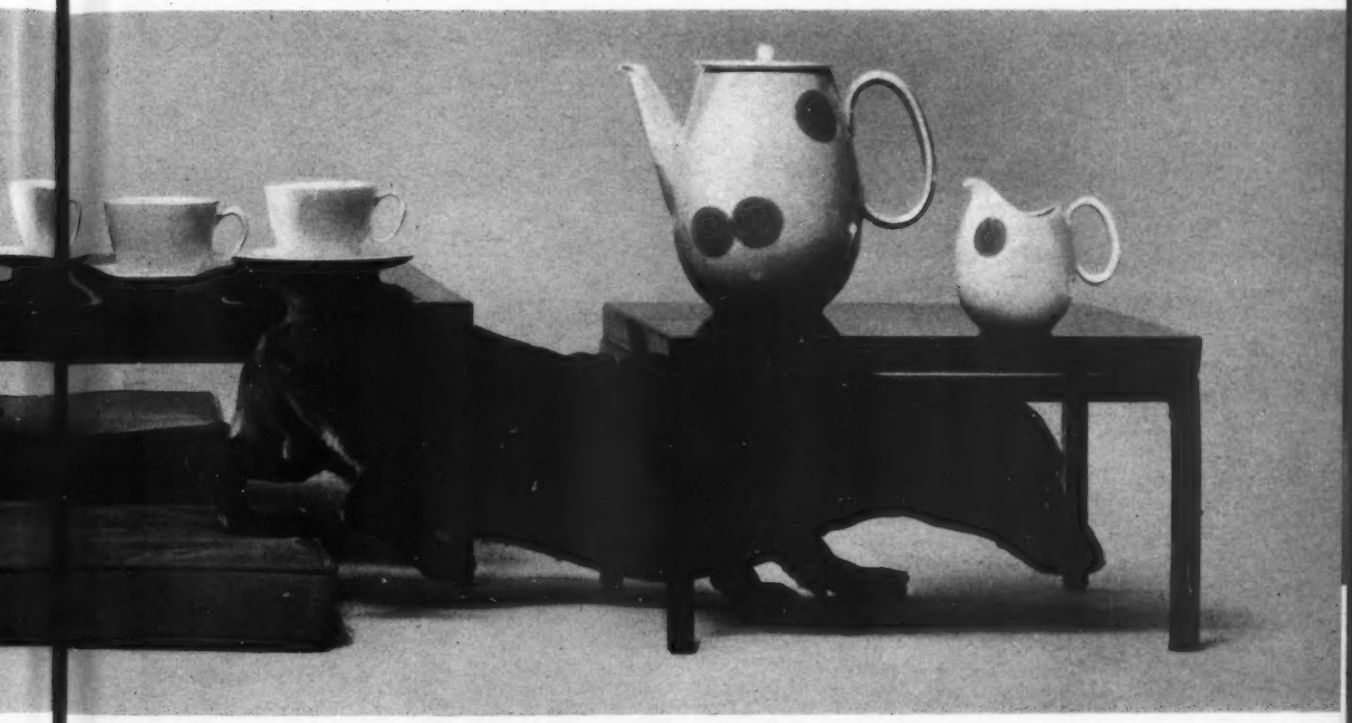


Rolleiflex, electronic flash, Verichrome Pan, f/11.

Rolleiflex, bounce electronic flash, Verichrome Pan, f/16.



A MODERN LOOK AT PETS



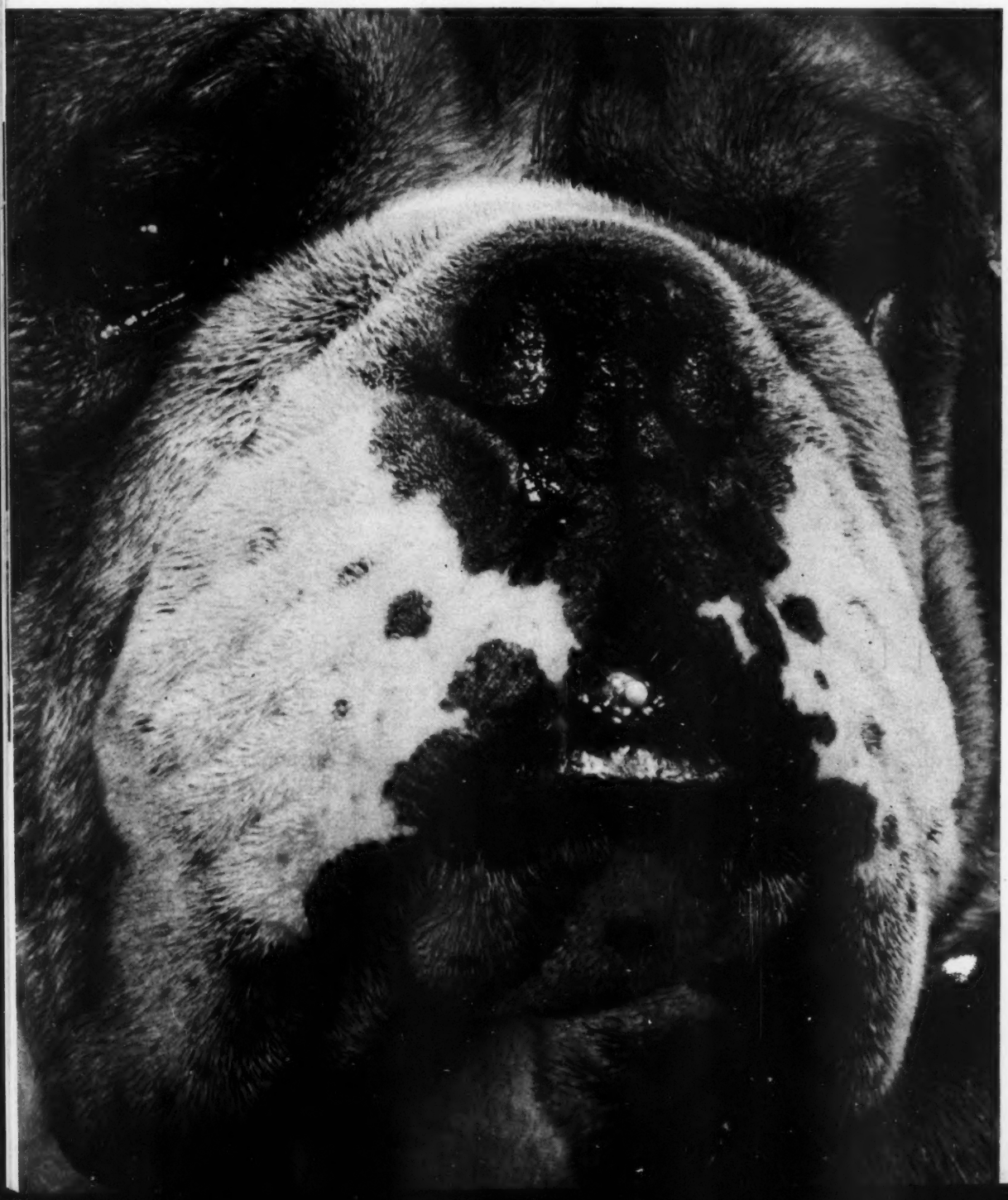
Is your house inhabited by a jumping, barking, meowing, furry, crawling, scampering creature? Most homes are and MODERN has asked some of the best photographers of same to tell about new techniques and approaches you can use to photograph your pet.

FIT THE PROP TO THE PET: Is there something about the house that matches the personality of your French poodle or Siamese cat: Maybe it's a large couch and tiny kitten—or a favorite chair that's much too small for Fido who insists on occupying it. *Life* photographer Yale Joel matched a long table with a long dog—and then used narrow, long print format to accent dachshund and furniture.

BAGGING THE CAT: Place a naturally curious cat and a bag in close proximity and the picture on the left by Walter Chandoha will result. All animals have certain sure-fire likes and dislikes—hats, a ball of yarn or an old shoe (best new shoes, too). Set the attention getter where the animal can spot it, aim your electronic flash at the wall or ceiling as Chandona did, wait for things to happen.

THE CLASSIC APPROACH: Today, the blurred dachshund and vaulting cat are predominant in the work of many pet photographers—but for needle sharp photographs of your pet the straight approach is still best. Roy Pinney used a bank of electronic flash units to photograph this morose canine—who is really just hard at work looking like everyone's concept of a bulldog. Pinney uses electronic flash since hot lights irritate animals. Just a few minutes under floods and you'll have a hot, panting, unhappy animal. Keep sittings brief and vary camera angles.

Rolleiflex, electronic flash, Verichrome Pan, f/22.

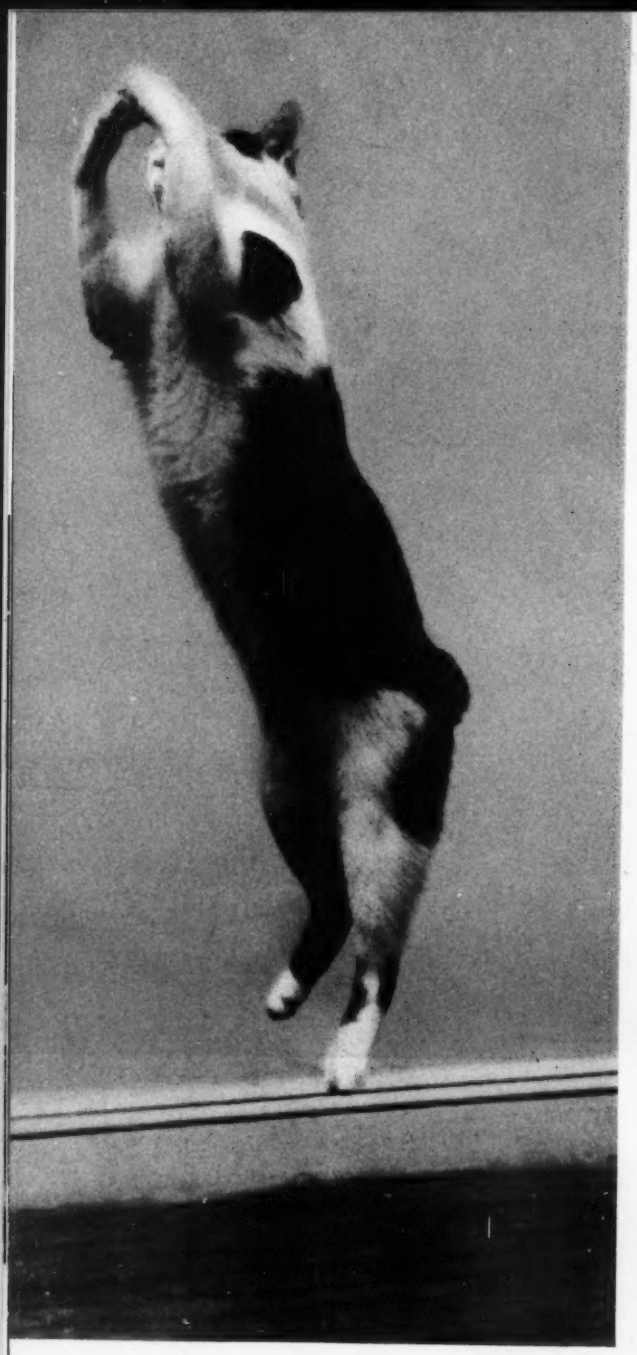


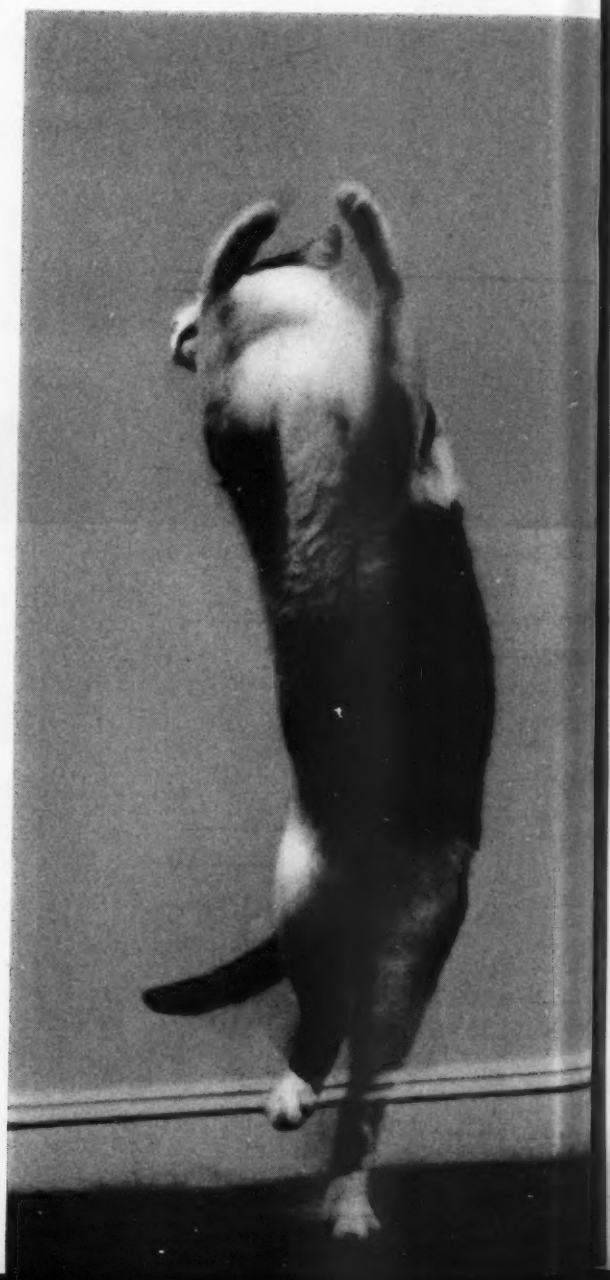
Leica, 50mm Nikkor lens, f/2.8 at 1/50 sec.

Rolleiflex, Verichrome Pan, f/11 at 1/250 sec.

TIGER, TIGER, BURNING BRIGHT: Got a tiger who's really a cat? Just about every cat—alley or Persian—stalks around as if he owns the jungle—even if the jungle is a city apartment or suburban garden. Alfred Statler placed two cats on a ladder and started shooting while they decided who was going to be king of the hill. The ensuing discussion resulted in the above available light photo. The tiger—we mean cat—in the foreground owned the ladder. Looks like he was big enough to enforce his claim.

THE "PEOPLE" APPROACH: Pets often take on the traits of their masters (and vice versa). They insist on doing very unanimal-like things—such as the almost human look of a dog sleeping in the morning sun, chanced upon by Ed Meyers. Just as Meyers was about to expose his last negative it awakened and stretched—just like people. The dog held the pose long enough for Meyers to focus and shoot. Photos like this one are good arguments for always carrying a camera—set at the exposure you'll need.





Leica, with 50mm Nikkor lens, f/5.6, electronic flash and daylight.

COOL CAT: Just about every cat or dog in the world will "attack" a bit of yarn, a ball, or toy. While someone tempted this cat with a piece of wool, Alfred Statler shot a series of action pics. He wanted a blurred movement effect—but with some fairly sharp areas to accent the shot. He bounced the light from an electronic flash against a skylight. You can shoot action with either high speed film, flood, or flash. But plan it so that the animal will perform in a restricted area that's rather well lit by available light or where you can concentrate additional lighting units. Use fast shutter speed and plain background.

SOME PETS HAVE STRANGE PEOPLE: Herbert Keppler, whose "friend" is shown below sees nothing odd about having Italian land snails around the house. "Much better than some fast people," he avers. He shot the gastropod with a Mighty Light electronic flash close-up ring and +2 close-up lens. Dipping the snail in water brought him out of his shell for the camera. Heat from floods would have dehydrated the snail, sending him back into his shell. Close-up attachments can provide almost 1 to 1 image. Extension tubes provide bigger image but require exposure increases that may make shot impossible without additional light.

Miranda, Panatomic-X, electronic flash, 135mm Schneider Tele Xenar, f/32.

Rolleiflex, Panatomic-X, bounce flood, 1/50 at f/4.

Ikoflex, Ilford HP3, flood, 1/100 at f/11.

THIS IS THE END: And the end of our section. Roy Pinney likes snakes (doesn't everyone?) and so does his youngster. Bathing with a 7-ft. boa constrictor is a matter of course—"After all, snakes need baths like everyone else," says Pinney. One flood bounced off the wall supplied all the light. You may not have a snake but your youngster and his pet in the bath are good picture material. You can always wash both later—separately. Incidentally, the boa constrictor—all 9 ft. of him and still growing—is now in the Staten Island Zoo; child—also growing—is still with the Pinneys.

VARIATION ON MOUSE GETS CHEESE: Not everyone has a pet mouse—but if you have one, you might try a departure from the old cheese routine. If you have a roll (who doesn't) let the mouse go to town—and he will. A pair of floods provided all the lighting needed by Ronald McIntosh. Incidentally, if you want to keep your lights far enough away from the pet to avoid too much heat, use a fast film: Tri-X or Super Hypan. Shoot with a long lens if you have one. Then pets won't be frightened by the camera. With normal lens you may need close-up attachments.

"In you go! It could be in the 'Nineties, or even in the 'Fifties.

GOOD OLD SUMMERTIME

Lo, the taffeta bathing suit! And no stockings!

Whether it's take me out to the ball game, or take me out to the park, summer is, was and ever shall be the time for larks. The time for spoof, frolic, the time to win bicycle races, and pitch hay or horse shoes with Farmer Brown. It's the time when "one-two-three-the-last-one-in-is-a-ninny, boys". Or to play pin five little girls on a pony. Poor pony. Or to screech "Just watch me dive!". Did she really do it, *left*, or is this pose, like the other timeless saws on these pages, staged for the benefit of summer's cameras? While knickers and big bathing suits may go in and out of style, fun and games do not. Nor does the urge to document them. So we thought you'd enjoy seeing these old timers. Father's shiny 35mm, 1959, is really no different, then, from Grandaddy's Kodak, 1889. It's summertime and we shoot, all of us, at beach and farm and picnic park with the very same sentiments our parents shared. Play it, Sam! —D.J.

Cycle Parade Prizewinner, 1898. Photo, Percy Byron.

Farmer, upstate New York, circa 1900.

Was it a foul, a strike—or a home run?

Turn of the century: Are you ready for a ride?

Asbury Park, 1906. Look lively, lovely ladies!

Pictures courtesy
Bettman Archive
Museum of the City of New York
Brown Brothers

THE LITTLE BULB WITH NO PLACE TO GO

HERE'S THE INSIDE STORY ON THE NEW AND TINIEST FLASHBULB—AND WHY YOU MAY NOT BE ABLE TO GET THE RIGHT FLASHGUN TO SET IT OFF

The AG-1 is a great flashbulb. In a day when bulbs are getting smaller and smaller, the production of the AG-1 (which in minuteness now succeeds the egg and peanut-sized bulbs) is truly an astounding feat. The bulb's an astounding performer—look below at what can be done with just one!

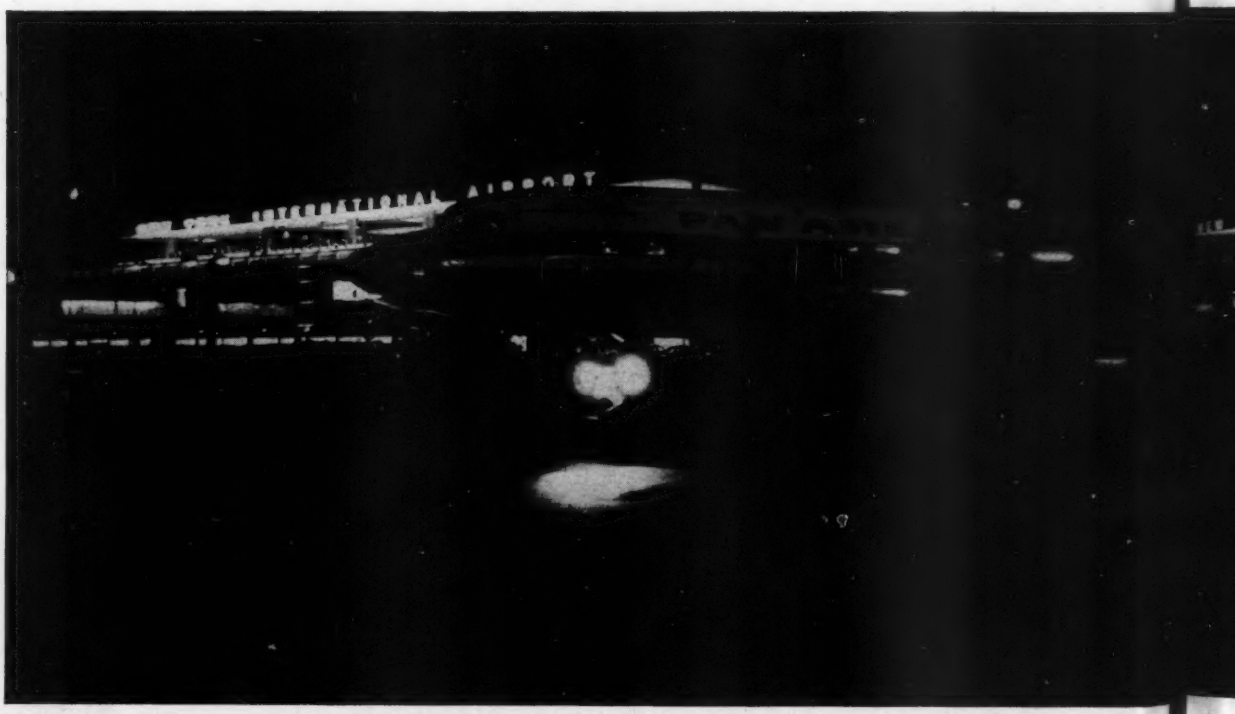
We sent Maynard Frank Wolfe to New York's International Airport to push the bulb really hard. The test: photograph a plane outdoors at night—where no amount of reflection or "bounce" can possibly affect the true guide number. His Leica M3 shot made on Kodak Tri-X at "X" setting, about 1/50 sec., at f/4 (a guide number of 200!) testifies to the AG-1's ability to deliver as much light as much larger bulbs and more light than many electronic flash units.

Want the bulbs? Sure, you can get 'em—made by General Electric, Sylvania, Westinghouse. Put 50 in a coat pocket and it's just a small bulge.

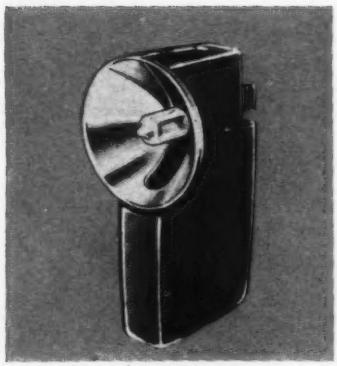
Want a flashgun to fire them? Well, now you've got a bit of a problem.

So . . . meet the AG-1, a great bulb but an orphan.

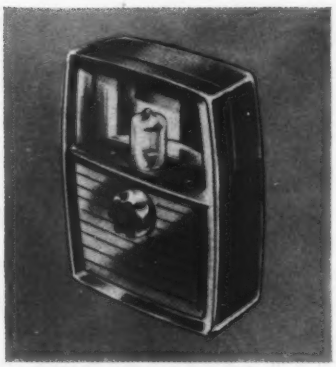
We've seen plenty of bulbs, but not a single production flashgun. How did we fire the AG-1? We were lucky enough to pry a few hand-made guns from a small number of equip- *(Continued on page 96)*



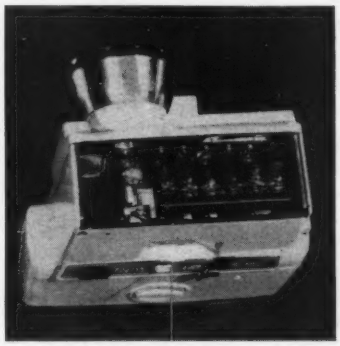
No light—or hardly any! Frank Wolfe opens his lens to f/1.8 and squeezes by at 1/30 sec.



This gun fires clips.



This one rotates bulbs.



Here's Revere's automatic.

This gun fires single bulbs.

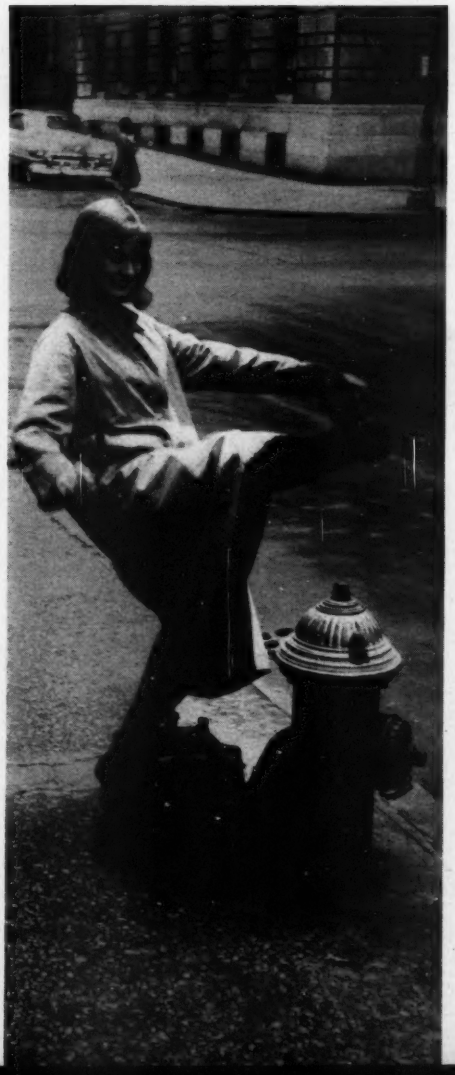
AG-1 FLASH UNITS: SOME FINE DESIGNS—BUT WHERE ARE THE GUNS?

On the drawing board: Plenty of designs, some single shot flashguns, but mostly multiple flash, and some ingeniously automatic. The *top upper left* rendering shows a six-lamp automatic flashholder. It disposes of burned bulbs by depositing them in its own container. Push a lever and it changes bulbs. Next to it, a machine-gun device. Press a lever which advances bulb into position, press it again and it ejects fired bulb. At the *lower left*, Revere's automatic gun, to be used with its own camera, the Eye-Matic. Looking down through its top, you see the clip of bulbs in position. *Immediate left*, a sample from Walz, a single shot unit with Kodalite fitting (for Kodak cameras); others will have accessory shoes. Some units will have fan-fold reflectors, tilting flashheads. Other makes: Accura and PM.

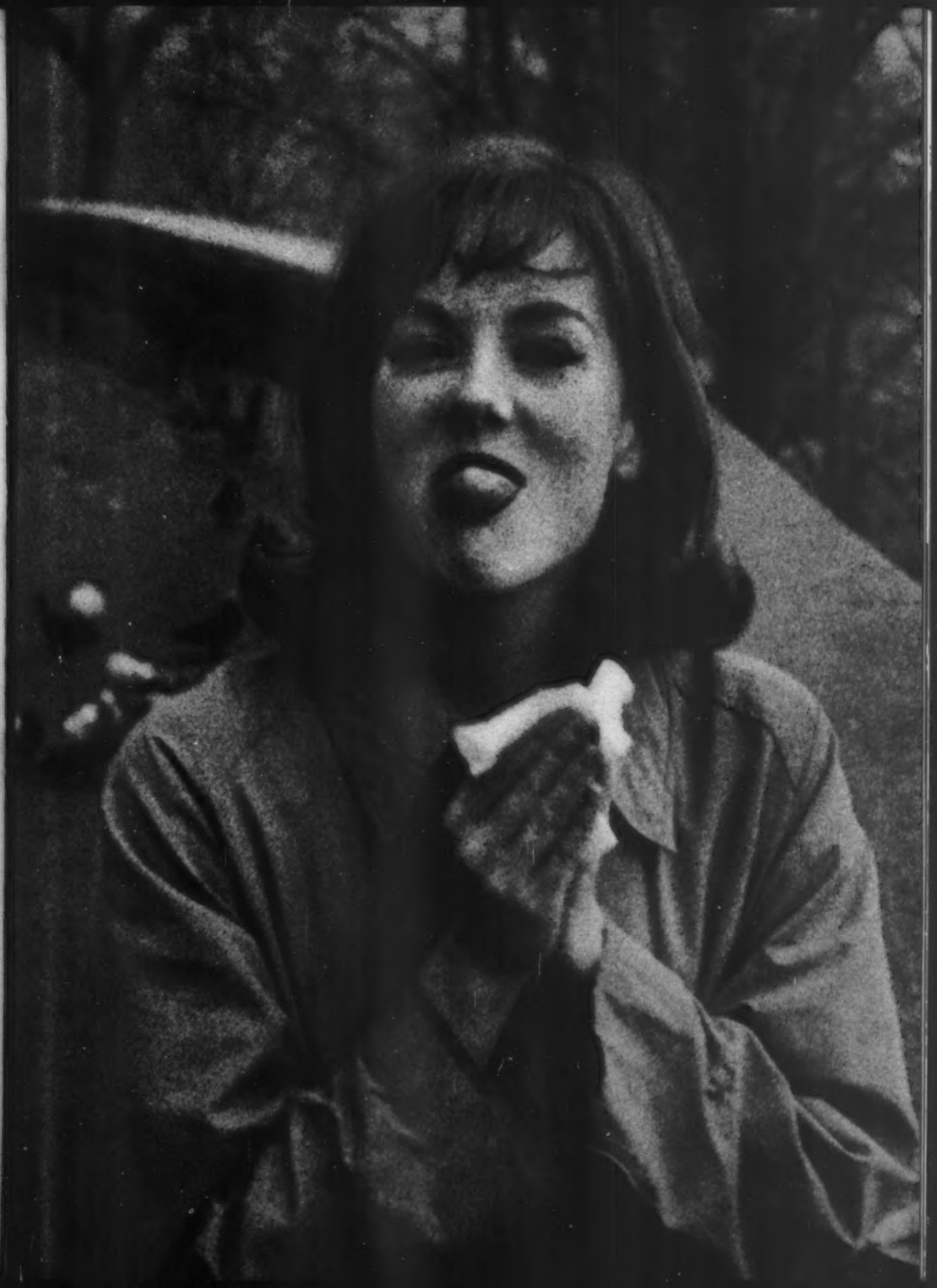
With AG-1, there's plenty of light, more than enough: he closes down to f/4, shoots at 1/50.

HOW TO PHOTOGRAPH A GIRL

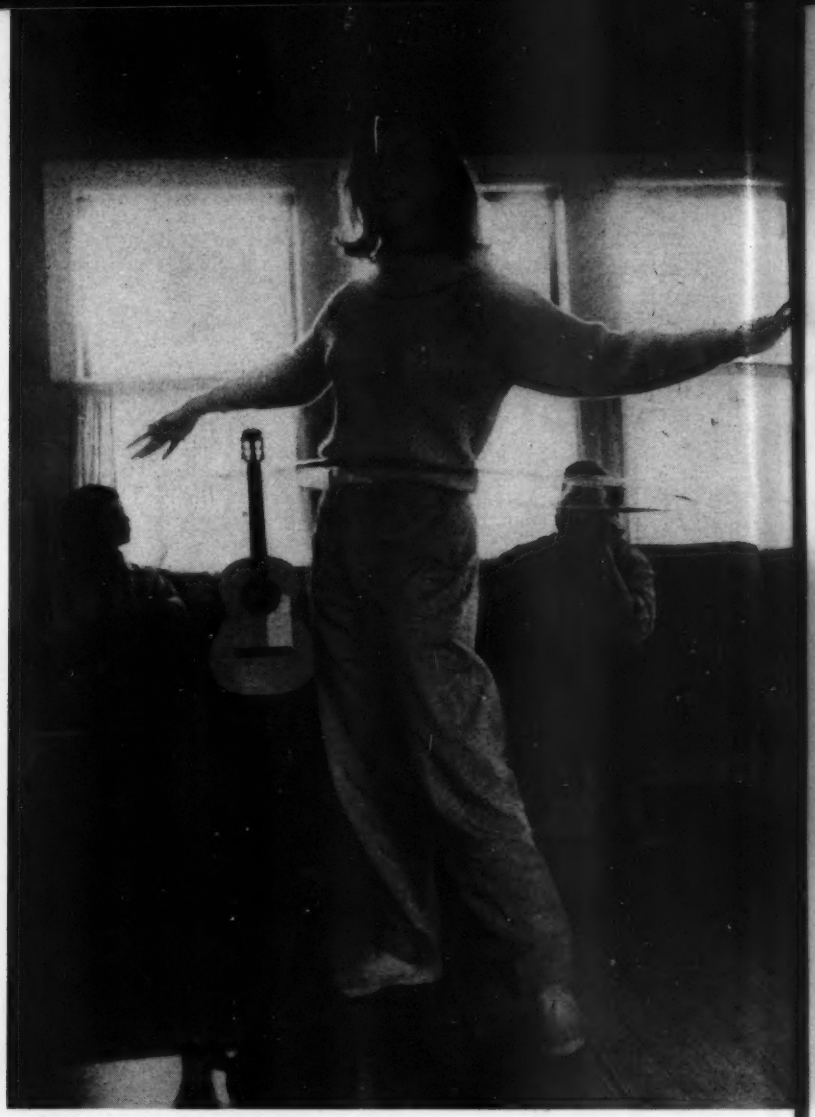
FOR YEARS, photographic magazines have been encouraging readers to take pictures of girls. All you need is a few thousand watts of light, a big skylit studio, a $75 an hour model and you're all set. Certainly within the budget and possibilities of everyone—or is it? And what results can you expect when readers are encouraged to turn their wives, daughters, girl friends (mothers?) into slinky glamour gals. MODERN's against both approaches, and herewith presents a short portfolio of pictures featuring a healthy, clean-cut all-American girl photographed by her boy friend (now husband). The pictures were made under varied conditions which any of our readers could emulate. They are, we feel, the type of photographs our readers can and should take. We've included as much technical data as we could. Frankly, we'd be less than honest if we suggested that *any* photographer with *any* girl can turn out the same pictures. After all, every girl can't be Toby Gemperle and every reader of MODERN isn't Dan Budnick. But we can all try.



YOU AND THE GIRL: Everyone is camera conscious and intimidated by a lens pointing his or her way with a photographer behind—unless each becomes accustomed to it. "Toby has adjusted to the fact that I will be there with my camera," explains Budnick. "She has learned to ignore the camera, to look through it as if it weren't there. Once you can reach this point, picture taking becomes an art form. Before, you and the girl are like two diplomats with cross purposes, both jockeying for position." Budnick works with a Nikon S2, three lenses (35, 50 and 105mm) and Kodak Tri-X film (Ed. Note: We'd recommend a slower finer-grained film although Budnick is quite satisfied with the negatives which are developed by inspection in Kodak D-76). *At right,* Toby was crying, explains Dan. "I started kidding her to make her stop. This was her reaction." *At left:* "I stopped at a fire plug to tie my shoe. Toby always tied hers differently and was delighted to find a new way. As she retied hers I shot this picture." Both photos made at f/16 at 1/125 sec., 50mm lens.



She was standing, reading in the subway, I spoke . . .



Mix Toby with hula-hoop, shake well, but have camera handy.

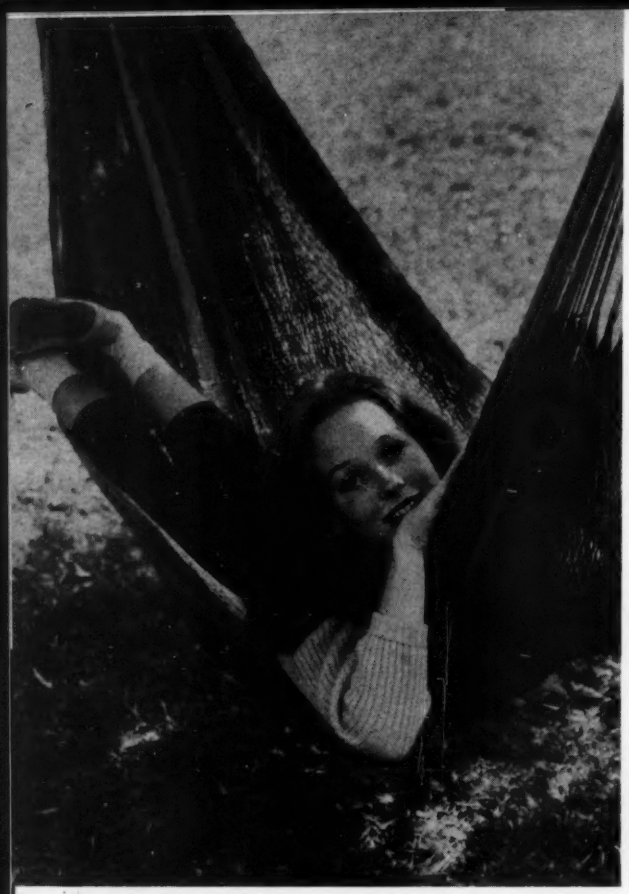
Ingredients: Toby, timid squirrel, stale bread, patience.

NATURAL SHOT: Many of Budnick's shots of Toby are planned, but a great number are the outgrowth of her reaction to everyday events. When Dan and Toby visited with some friends in the country, Dan, naturally, took his camera, was ready when Toby found a hula-hoop (which she had never seen before), caught her initial first reaction to it. Although picture looks backlit, Budnick says there was sunlight coming from another set of windows behind camera giving front light. Data: 1/60 sec., f/4.

NIGHT CANDID: A typical candle-on-table darkish intimate restaurant where Dan and Toby were having dinner formed the setting for this low light portrait (that Tri-X in his camera really came in handy here). The sole light coming from the translucent shade of the candle allowed Budnick to brace his elbows on the table, shoot at ½ sec., and f/2.8. With such camera support he feels a shot at 1 sec. would have been possible.

CONTRIVED PHOTO: "This," sighed Budnick, "was my most difficult picture." Dan and Toby often walk along Riverside Drive in New York, admiring both stone fencing and squirrels gamboling thereon. Budnick, with magazine reproduction in mind, conceived shot with squirrel a good distance from Toby (so that picture could be spread across two pages)—squirrel on one page, Toby on other. After much patience, Budnick made it at f/16, 1/250 sec., 50mm lens.

At a restaurant? Don't just sit there eating. Get to work, use that camera!



Closeup fills standard negative area nicely.

Head-on shot allows attractive narrow cropping.

GLAMOUR SCRUBBED CLEAN: Got a hammock in your backyard? You don't have a backyard? Worry not. Dan and Toby don't have one either but, while visiting friends who do have both backyard and hammock, they just fell into this series of pictures. They weren't planned, but the ease and fun and success of them were a surprise to both subject and photographer. Using his Nikon S2, Dan varied between the 105 and 50mm lenses, trying the 105mm for the closer shots (he prefers the longer lens for portraits) employing the 50 for his over-all photographs. When Toby swung gently, Dan increased his shutter speed from 1/60 to 1/125 to stop the motion. The aperture was f/11 at 1/125 and f/22 at 1/60. By changing camera angle slightly, shooting to the side of the hammock, then nearly head on, by having Toby stretch out the hammock netting in some shots, Budnick established minute but important variations in each shot. Does glamour mean a bathing suit or high heels, suggestive poses, or is it warmer, more appealing in slacks with sweater, sneakers and white socks?

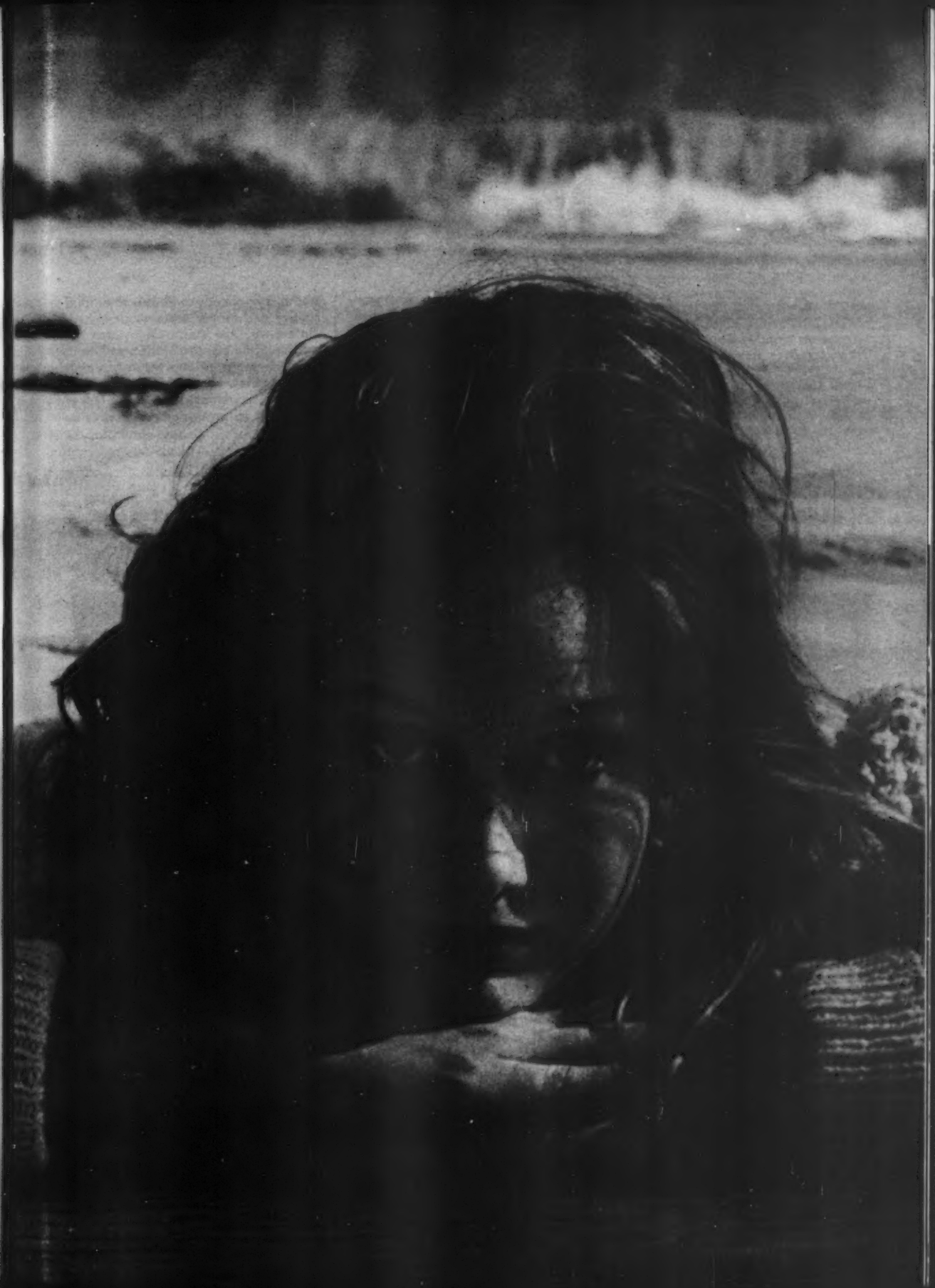
Toby and I went into a thrift shop. She tried on each hat.

Another area change: Toby holds hammock netting out, producing image suitable for square print.

It isn't polite, but if she insists on eating. . .

BEACHSCAPE: Flat expanse of beach with no subject matter in sight. Dan Budnick had Toby walk to edge of surf, turn and run from the shore as a wave approached. To emphasize the largeness of the beach and the smallness of the human figure, Dan tried a 35mm lens. An aperture of f/22 was used at 1/60 sec. to insure complete foreground to background sharpness. No filter was necessary for the clouds. They were burned in during enlargement.

PORTRAIT: Take a washed-up log from the beach, place a 105mm lens on your camera and you're ready for a portrait. Dan Budnick maneuvered carefully to include the pounding surf slightly out of focus. Exposure was f/16 at 1/250 sec. Budnick feels that improvisation of props and poses to take advantage of the time and place are essential. He always carries his camera wherever he and Toby (now his wife) go. Do you?



MODERN

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to the editors for review.

MIRANDA C REFLEX HAS RAPID RETURN MIRROR

Manufacturer's Specifications: Miranda C 35mm eye and waist-level single-lens reflex. Lens: 6-element f/1.9 50mm Soligor in automatic diaphragm, with stops to f/16, focusing to 18 in. Shutter: Focal-plane with speeds from 1 to 1/1000 sec. plus B, FPX sync. Focusing: Eye-level prism or waist-level finder with or without central split-image rangefinder. Other features: Rapid return mirror, self timer, rewind button remains in during rewinding. Adapters for Exakta, Pentacon, etc. for manual and preset lenses, adapter for automatic Exakta lenses. Takes Leica, Nikon, Contax, etc. lens adapters for close focusing. Price: $279.95; without lens, $194.95. Importer: Allied Impex Corp., 300 4th Ave., New York 10, N. Y.

The Miranda manufacturers are of the breed who keep an ear cocked to the photographic breeze. When they hear suggestions, things begin to happen. The newest Miranda is a happy descendant of the first well-remembered Miranda T with preset lens and incorporates many important improvements over the Miranda A known as the automatic.

The extremely silent focal-plane shutter seems just as quiet as ever even though a rapid return mirror now makes continuous viewing possible. The ground glass viewing surface has been immeasurably improved in brilliance with the aid of a Fresnel lens. (The split-image rangefinder was not available at test time). Other worthwhile improvements include a rewind handle with a rotating tip and a stay down rewind button.

There's a new Soligor lens mount in black and chrome metal which is far sturdier than the previous all chrome model. The external automatic diaphragm which closes when you press the release and opens when pressure is removed, works far more easily than before. We note that the release plunger itself is slightly short. If you buy an Exakta giant release button, however, and screw it into the cable release socket on the lens mount you will have one of the smoothest, rock steady 35mm cameras available —rangefinder or reflex. Within easy reach on the lens mount is a small knob which, when pushed, automatically stops the lens down to the predetermined aperture in case you want to preview your depth of field. The Soligor lens itself exhibited good sharpness at the center of the negative at f/1.9 with some corner falloff plus edge flare. At f/5.6, definition was at a good maximum and flare reduced to the vanishing point.

We didn't have a chance to use, but we did see, the new automatic Exakta lens adapter. We have had occasion to try a Miranda with similar handmade adapter in the past and can say that the combine of Miranda body and long focus or tele Exakta lens was a good match—even though the Exakta lens must be used upside down.

The Miranda C is undoubtedly a first rate machine particularly suitable for the photographer who likes to go about unnoticed, without the loud shutter and mirror noise usually associated with the single-lens reflex. In addition, the camera's adaptability to so many different lens threads makes it an excellent choice for the man who has a good amount invested in lenses but wants to trade camera bodies or needs a second body for color or black-and-white.—H.K.

NIKON MAKES A 35MM SINGLE-LENS REFLEX

Manufacturer's Specifications: Nikon F Reflex 35mm eye-level and waist-level reflex. Lens: 6-element 50mm f/2 Nikkor S with stops to f/16, focusing to 18 in. Shutter: Cloth focal-plane with speeds from 1 to 1/1000 sec. plus B, sync, self timer. Focusing: Ground glass with central rangefinder, Fresnel lens, prism interchangeable with waist-level finder, interchangeable ground glass; rapid return mirror and diaphragm. Other features: Rapid wind, rewind levers, all speeds on non-rotating dial, automatic resetting frame counter, provision for meter coupled to both aperture and shutter controls, provision for motor drive, preview button. Price: $329.50. Importer: Nikon, Inc., 111 5th Ave., New York 3, N. Y.

Marry an exceedingly well-made Nikon rangefinder camera body to a an equally well-constructed and efficient single-lens reflex viewing system and you have some inkling of what you can expect from the Nikon F Reflex in the way of precision.

TESTS

the newest cameras
the latest films
important accessories

It looks and feels familiar—smooth, quick single-throw wind crank, brilliantly colored and lettered non-rotating shutter speed dial, traditional Nikon shape with squared off edges—until you hold the camera to your eyes. Through a large finder window you see (even with glasses) a slightly smaller than life-sized ground glass image, brilliant to the corners with a central, clear ground glass ring plus split-image rangefinder. The smallest amount of focus change sends the image in and out quickly so there's never any doubt where exact sharpness lies. The split-image rangefinder, unlike many others we've tested, is small enough not to interfere with ground glass focusing, yet it's brilliant and exact when you want it. We were amazed how easily it allowed us to focus a 35mm wide-angle lens, a particular problem because of its great depth of field at full aperture. The double helical focusing mount engraved with white letters large enough for even those with limited vision to see easily, works as if it were set in ball bearings. No mount could be much smoother. A half turn of the focusing ring moves the lens from infinity to 18 in. The aperture markings on the lens mount (also brilliant and legible) are color coded with the depth of field scale, eliminating the need for all those tiny depth of field scale numbers which strain the eyes (f/8 is in pink!). Should you wish to see your depth of field before you shoot, press a small button on the right front of the camera body. Release pressure and the diaphragm opens again to full aperture.

With all controls set, press the shutter release. There is the ever so small blink and before you know it you're again seeing the subject at full aperture. Amazingly enough, that blink represents the mirror flying out of the way, the diaphragm shutting, the shutter operating, the mirror returning and the diaphragm reopening. And the entire operation seems quieter than the quiet shutter noise on the Nikon rangefinder cameras! Do mirror and shutter cause camera shake? Test pictures hand held at ¼ sec. were needle sharp.

Now let's change lenses. A large flat button on the front of the camera depresses easily. With a 1/5 turn you can unseat the lens and replace it with a 35mm f/2.8, 105mm f/2.5 or 135mm f/3.5 automatic diaphragm lens. Each lens is in a very light mount with clear markings and a common Series VII filter thread. A single size lens hood can be fastened on any lens in seconds but doesn't work on the wide-angle (don't worry the lens hood's very clearly marked as to which lenses with which it can be used).

If you don't like that split-image rangefinder, a small button on the camera back releases the prism finder. Remove it, turn the camera upside down and the rangefinder glass will drop into your hand. Two scientific ground glass replacements with hairlines and clearspots are available besides the plain ground glass.

There are a number of small but significant features on the camera: a variable self timer, a small button which locks the mirror in the up position, a color coded sync system similar to the Nikon SP rangefinder cameras, a self setting exposure frame counter, and accessory shoe with built in flash contact atop the rewind knob.

We tested a preproduction Nikon Reflex for a period of a month. In that period there were no breakdowns, misfires or problems with the camera. We were told that the Nikkor 50mm f/2 lens supplied was not a production model and should not be tested as such, so we shall reserve judgment on it. However, rough tests indicated that it performed well. The 35mm f/2.8 Nikkor ($169.50) proved a splendid lens, quite sharp in the center at full aperture and very acceptable in the corners. At f/5.6 you would be hard put to find a sharper lens. The 105mm f/2.5 ($195) was indeed quite a lens—very sharp at the center and just as sharp at the corners at full aperture. It became slightly sharper at f/5.6 but how much sharper could it get? The 135mm f/3.5 ($179) lens was good wide open with slight corner fall off. It too became razor-sharp overall at f/5.6. Quite a set of lenses.

We could find only one small fault with the Nikon—the rewind lever. It's an exact duplicate of the lever on the Nikon SP—rather small with a non-rotating handle. While it does perform its function and you can rewind film quickly there are larger and easier-to-grip handles around.

Accessories for the Nikon Reflex are rather comprehensive: a dual range exposure meter, $34.50 (none was available for testing), will sit in front of the camera and couple to both the shutter speed and aperture controls; an electric motor drive ($219.50) using eight C-batteries will drive three exposures per second through the camera at 1/60 sec. and faster, or with a direct viewfinder and the reflex mirror locked out of the way, five exposures per sec. at 1/125 sec. or faster (it works, we tried it). However, the attaching of the motor is critical; it may not be possible to use the same motor on more than one camera body.

IN NEXT MONTH'S MODERN

Three great color shots: Scenic, birds, close-up.

Also available are microscope adapters, copying stands, stereo equipment. One fine accessory: a 21mm f/4 lens ($199.50) which fits the Nikon Reflex with the mirror up and works with a direct viewfinder that slips into the shoe atop the rewind knob. Alas, it wasn't available for testing. A set of extension tubes with internal coupling for automatic diaphragm operation is promised.

The ever-ready camera case is a monster—large and awkward. However, there's a black, soft leather pouch case which after a bit of practice, becomes a handy affair. In any event it seems a shame to put this camera in a case at all.—H.K.

(Continued on page 76)

MODERN TESTS

(Continued from page 75)

PETRI'S PENTA REFLEX: FAST LENS—AND MORE

Manufacturer's Specifications: 35mm eye-level single-lens reflex. Lens: 6-element 50mm f/2 Orrikor with pre-set diaphragm, stops to f/22, and focusing to 18 inches. Shutter: Rubberized focal plane, with speeds from ½ to 1/500 sec., plus B, and FPX sync. Focusing: Ground glass with condensing and Fresnel lenses; center fine focusing ground glass circle. Other features: Rapid return mirror, frame counter with zero return, ASA exposure index indicator, single stroke rapid shutter and film advance lever, folding rewind crank, hinged self-locking back. Price: $149.50. Importer: Petri Camera Co., Inc., 11 W. 20 St., New York 10, N. Y.

At a comparatively low price for single-lens reflexes, Petri's first has many expensive reflex features. The 6-element f/2 Orrikor 50mm lens we tested was sharp, all camera controls work well, and finish throughout is top grade. About that lens: it's one of the best we've examined. Like most high speed designs it lacked some corner sharpness and had some flare at full opening; but when we closed it only one stop, down to f/2.8, the flare disappeared and sharpness improved greatly. However, the Penta doesn't have an automatic or semi automatic diaphragm—it's pre-set. In the sample we tested, the image wasn't so bright, the ground glass not so fine, the Fresnel rings not so well defined as in the more expensive reflexes. And you must keep depressing the rewind release button; it doesn't lock. But . . . in the features the Penta *does* have, the design is intelligent, the quality high. The shutter curtain is rubberized, which should make it quite durable. Here's another good design feature: inside the camera back, there's an apron across the space between film aperture and sprocket advance. The apron prevents film buckling and tearing. The shutter release button is in front, right side, at a 45° angle, looking like the button on the Pentacon. (The Pentacon uses automatic lenses with external finger release engaging this button. Position of the Penta button may forecast similar lenses.)

The rapid single stroke film and shutter winding lever projects slightly from the camera so your thumb can engage it. A high speed shutter setting dial sits atop a low speed dial. You see film frame and ASA speed numbers through the same magnifying window. For FP or X sync setting, you flick a lever. The rear viewing window is deep enough to exclude extraneous light. And with your glasses on you can see the whole image.

The Penta comes into the world with one lens, but with plenty available. That's because its lens mount thread is the same as that of the Pentacon, Praktica, Pentax.

Sounds as if it's a handy camera, and a good one? It is.—F. E. S.

VERIWIDE CAMERA BOASTS 100° ANGLE

Manufacturer's Specifications: Brooks-Plaubel Veriwide 100 wide-angle roll film camera. Lens: 6-element Schneider-Kreuznach 47mm f/8 Super-Angulon with stops to f/32, focusing to 2½ ft. Shutter: Synchro-Compur with speeds from 1 to 1/500 sec. plus B, MX sync and self timer. Focusing: Manual, with click positions at 6 and 20 ft. Eye-level viewing through sports-type wire finder. Other features: Semi-automatic frame counter. Built-in bubble for leveling. Price: $249.50. Importer: Burleigh Brooks, Inc., 10 W. 46 St., New York 36, N. Y.

Not just wide-angle, but super wide-angle—the Veriwide 100 makes seven 2¼ x 3½ in. pictures on 120 size roll film covering a field of 100° (a 35mm camera with 21mm wide-angle lens covers 92°).

The Veriwide system was thought up by Frank Rizzatti of Burleigh Brooks. The Super-Angulon lens is made by Schneider, Compur shutter by F. Deckel, camera body by Plaubel and accessory optical viewfinder by Leitz.

The "100" has no rangefinder. Nor does it have a ground glass focusing

device. If focused at 6 ft., depth of field for f/16 renders sharpness from 3½ to 20 ft. At the 20 ft. position, depth of field extends from 6 ft. to infinity. It's fairly obvious why the designer didn't include a rangefinder.

We found the Super-Angulon lens gives remarkable sharpness wide open at f/8 right down to f/32. However, f/16 proved to produce optimum results. Most wide-angle lenses produce some distortion—and the Super-Angulon is no exception. However, considering the 100° angle of acceptance, it distorts very little (even at the edges). The Veriwide has a leveling bubble built into the top of the camera. Should the camera be used on a tripod, we suggest that the bubble alignment be utilized for the most "distortion free" pictures.

Film loading is semi-automatic. Film is placed in the camera and wound until film arrows are lined up with two marks inside the camera. Close the back and wind until it stops—and you're at No. 1 and ready to shoot after you cock the shutter manually. From here on, to advance the film, just turn the wind knob until it stops and you're ready for the next frame. Incidentally, there's a double exposure prevention device built into the camera—and you couldn't make a double exposure even if you wanted to.

The Veriwide comes equipped with a wire sports finder which we found hard to view through. However, an excellent optical finder made by Leitz can be purchased as an accessory. Price is $34.50.

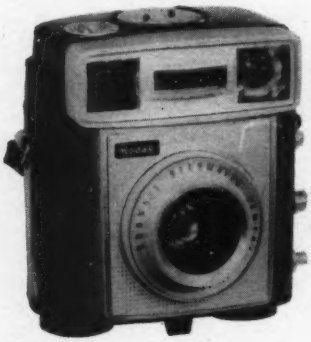
The seemingly slow, largest aperture of f/8 isn't really a drawback when you consider the present day fast films available in 120 roll sizes. We shot available light photographs at f/8 and 1/30 sec. using Eastman Royal-X Pan. Results were amazing—8 x 10 enlargements showed very little grain.

The Veriwide is definitely not an all-around, every day camera. It's a specialty camera which pros and advanced amateurs can put to use on those special cramped-for-space days.

—E. M.

STARMATIC BY KODAK —AUTOMATIC BROWNIE

Manufacturer's Specifications: Brownie Starmatic box camera. Film size: 127. Lens: Fixed focus f/8 3-element Kodar. Shutter: Single speed, 1/40 sec. Diaphragm: Automatic. Stops down to about f/45 by direct coupling to photoelectric cell which controls aperture. Dimensions: 3¾ x 2 x 3 in. Viewfinder: Direct, eye-level type. Other features: Double exposure prevention device, full flash synchronization for all popular bulbs. Price: $34.50. Manufacturer: Eastman Kodak Co., Rochester, N. Y.



Kodak has now produced a whale of a camera for the amateur or beginning photographer who doesn't want to worry about correct exposure when he takes pictures. The Starmatic has a built-in electric eye system which automatically adjusts the aperture according to shooting conditions.

Here's how it works: The diaphragm consists of two rectangular pieces of metal flush against each other, each with a concentric diamond-shaped opening. A meter needle moves a cam-like device atop one of the rectangles, thus allowing this rectangle to move up and down and regulate the size of the opening. Unlike other electric eye cameras there are no electric circuits involved in the Starmatic. Coupling is direct between meter and diaphragm.

Two aluminum discs on top of the camera allow the owner to use the camera automatically or to set the diaphragm himself by dialing E. V. numbers from 12 to 16. This manual override permits him to use flash or deliberately to under- or overexpose. The Starmatic takes Ektachrome, Anscochrome, Verichrome Pan or Kodacolor films—any 127 film with an ASA rating falling between 32 and 125.

A convenient yellow screen covers the viewfinder to warn the operator when the camera is on manual setting. A black bar pops into the viewfinder when there is insufficient light for exposure.

When lens is closed to its smallest aperture the camera will take sharp pictures at three feet away.—J. E.

BAUER 88 F 8MM HAS EXPOSURE HOLD BUTTON

Manufacturer's Specifications: Bauer 88 F electric eye 8mm movie camera. Lens: Schneider Xenoplan 13mm f/1.8. Loading: Drop-in roll film. Speed: 16 fps and single frame. Exposure index range: 5 to 80. Finder: Optical. Other features: Exposure hold button, manual operation, 5 ft. film run, and mechanical footage counter. Price: $99.95. Importer: Intercontinental Marketing Co., 45-17 Pearson St., Long Island City 1, N. Y.

Getting the right exposure with an electric eye camera under unusual lighting situations often means switching from automatic to manual—negating the automatic feature of the camera to some extent. A little black button on the Bauer 88 F simplifies the whole process of taking close-up readings—the best way to handle back or side-lit scenes—while still retaining automatic exposure operation.

Let's suppose your main subject is in shadow—but you want to make a medium shot to take in some of the surrounding, brightly lit, scenery. With the Bauer on automatic, you walk up to the subject, take a close-up reading on the face, push in the "hold button" and step back to shooting position to film the scene. The button is released, of course, for the next shot if the exposure is different or the scene presents no exposure problems.

The exposure index range of the Bauer F (5 to 80) is no longer academic for color shooters.

There's one new color film with a speed of 20, Ansco Moviechrome, and others should follow.

The Bauer has one of the quietest spring motors we've ever seen on an 8mm camera. It comes up to taking speed immediately but falters slightly near the end of the run.

Probably more amateur film is ruined because of faulty footage counters than for any other reason. Actually, the individual loss is minute —but added up over the life of a camera it can be impressive. The Bauer has a darn good mechanical counter that worked accurately on every roll.

This is what our shooting tests told us about the camera: The electric eye provides good readings from camera position where light is evenly dispersed over the entire scene—front-lit subjects or scenes on an overcast or slightly dull day. Where the light comes from the side or back, good exposure meter technique should be employed for best results. However, readings from camera position will give results whose acceptance depends on the level of tolerance of the shooter. The lens performs well at all openings as do similar units on the other Bauer cameras.—M. A. M.

SWITAR F/0.9—THE FASTEST 8MM LENS YET

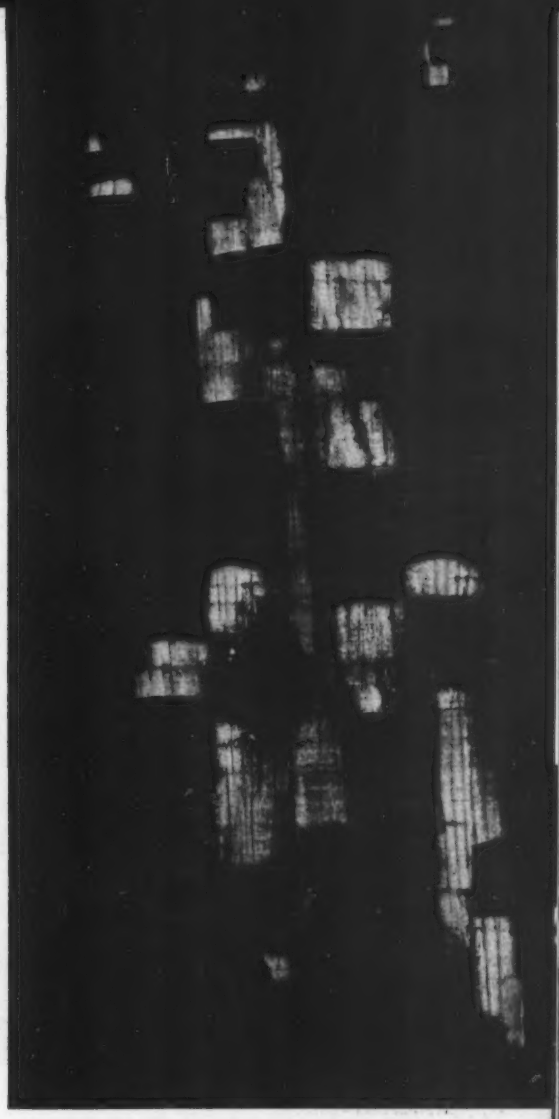
Manufacturer's Specifications: Switar 13mm f/0.9 lens for 8mm movie cameras. Elements: 10. Focusing Range: 10 in. to infinity. Length: 2⅛ in. Other features: Dot system depth of field scale, D-mount. Price: $189.50. Importer: Paillard, Inc., 100 Sixth Ave., New York City, N. Y.

Amateur movie lenses have always been fast—but fast wasn't fast enough because of the limitations of film. Even with something like an f/1.4 lens, the movie maker still fell way short of a really successful jump over the available light barrier. But the new Switar 13mm f/0.9 lens makes available light filming a definite possibility for the home movie fan. It doesn't give the film maker using color as much free swinging room as the still photographer—because film speed is still decidedly a factor. However, we were able to shoot without auxiliary lighting in a great many places where before it had been impossible. One of our more successful attempts was made right here in the MODERN office, where overhead fluorescent lighting made it possible to shoot at openings varying between f/0.9 and f/1.8. And black-and-white shooting had almost no limitations as long as some light existed. Using high speed film (E. I. 400) we shot by street lamps, low wattage light fixtures, and even by candlelight.

(Continued on page 92)

DISCOVERY no. 44

Snow and fence, Revere, Mass. 1957. Graphic View, camera with 6½-in. Schneider lens, Agfa Isopan film, ½ sec. at f/32.



Peeling paint, Boston, Mass. 1956. Graphic View, 6½-in. Schneider, Isopan, 1 sec., f/45.

◁ Stairway, San Francisco City Hall, San Francisco, Calif. 1954. Linhof camera, 8-in. Ektar, Agfa Isopan, ½ sec. at f/16.

PAUL CAPONIGRO USES SIMPLE, STRAIGHTFORWARD TECHNIQUES TO EXPRESS RHYTHMIC VISUAL RELATIONSHIPS. HIS FEELING FOR NATURE, USE OF THE LARGE VIEW CAMERA AND MASTERFUL SHOOTING AND DARKROOM TECHNIQUES SHOW THE INFLUENCE OF THE WEST COAST SCHOOL. FOR AUTOBIOGRAPHICAL DETAILS, SEE *NEXT PAGE.*

DISCOVERY *(cont.)*

PAUL CAPONIGRO became interested in music and photography during high school in Boston, Mass. In 1950, he started to study music at Boston University, left after one semester to work with a commercial photography firm. In 1953 he was inducted and spent two years as an army photographer.

While in the army, Caponigro was stationed in San Francisco. There he met Benjamin Chin, a graduate of the California School of Fine Arts. Caponigro studied with Chin, receiving from him a thoroughgoing technical education. In 1955 he returned to Boston to freelance. Late in 1957 he went to Rochester, N. Y. to study with Minor White.

Caponigro has a number of aims in common with members of the West Coast School (this term is used to generally classify a group of photographers including Edward Weston, Ansel Adams and Minor White whose origins and/or inspirations originated on the west coast with the "straight approach" and the f/64 movement in the 1930's): To produce maximum beauty of print; exact and careful techniques; the use of the large camera; subjects selected from nature; sharpness from foreground to background.

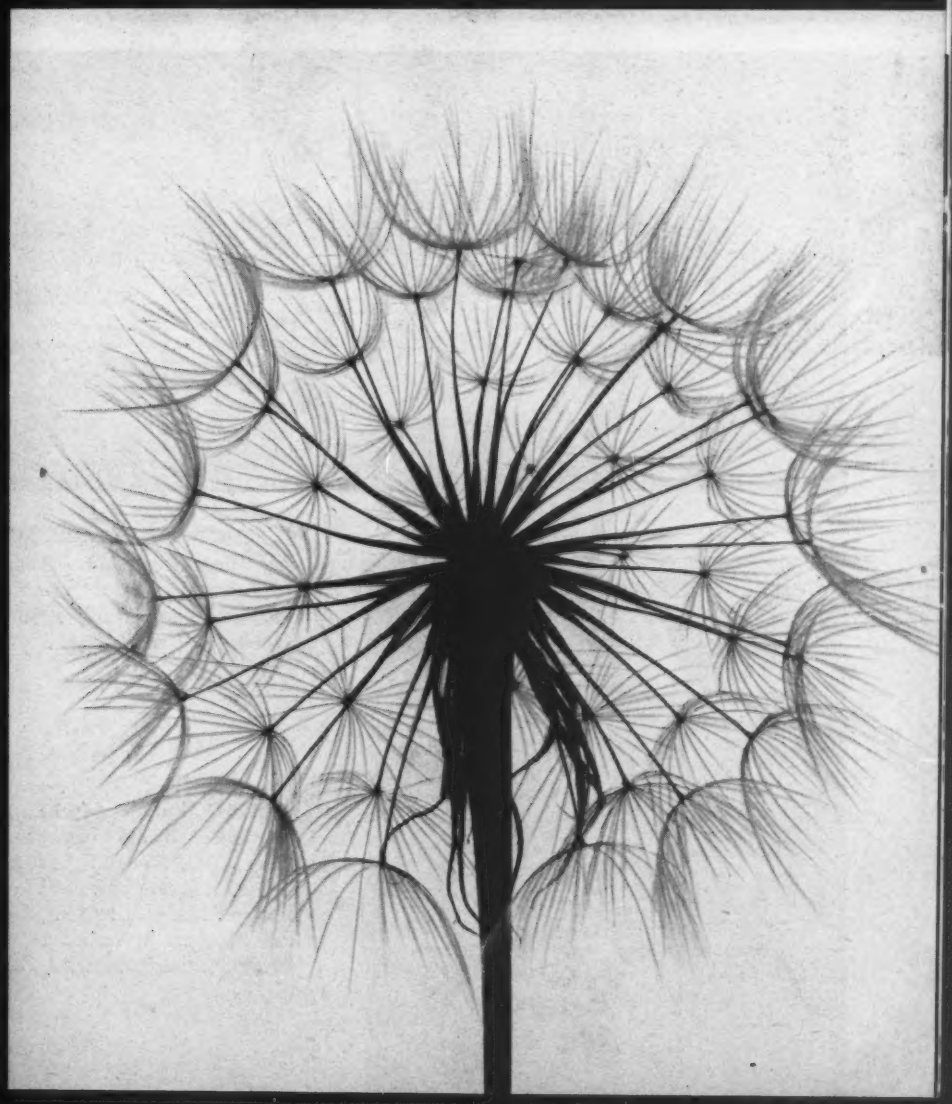
Caponigro's techniques are not complicated. He uses a 4 x 5 Graphic View, with either an 8¼-in. Goerz Dagor or a 6½-in. Schneider lens. All of these photographs were taken by natural light on Agfa Isopan or on Super-Hypan film, developed in Kodak D-23. There was no retouching, etching or "trick" printing.

This is not to say that Caponigro does not exercise control over the final results. He does indeed—but primarily at the initial stages by selective seeing and framing and by carefully controlling film exposure and development. To get the best possible negatives he practices Ansel Adams' Zone System of exposure and development, together with various modifications innovated by Minor White. The final print is previsualized at the time of exposure; then differences in brightness within the scene are measured with a Weston meter. If Caponigro plans to produce a full scale print, development may be "normal." If not (see reflected stumps *opposite*) he may underexpose and overdevelop.—P. C.

Reflected stumps, Saugus, Mass. 1957. Graphic View, 8¼-in. Goerz Dagor, Ansco Super Hypan, 1 sec. at f/32.

Dandelion, Rochester, N.Y. 1958. Graphic View, 8¼-in. Goerz Dagor, Ansco Super Hypan, ½ sec. at f/22.

Eroding sand, Revere Beach, Mass. 1958. Graphic View, 8¼-in. Goerz Dagor, Agfa Isopan, ⅛ sec. at f/32.



MONTHLY CONTEST

Reward: For "after five" photographers

ONCE UPON A TIME, not too long ago, many photographers wanted to photograph after sundown—a time when "light" becomes a gleam, or even a glint; a time of silhouettes and shadows. Not all of them had the equipment, and few had the patience to make those long, long exposures. Today's fast films and lenses offer a "happily ever after" ending, or beginning, to any photographer who wants to go after the rewards of after five shooting.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger, with the exception of Polaroid prints, which may be submitted in original size. Your name, address and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries considered for use elsewhere in the magazine. Send them to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.

Send

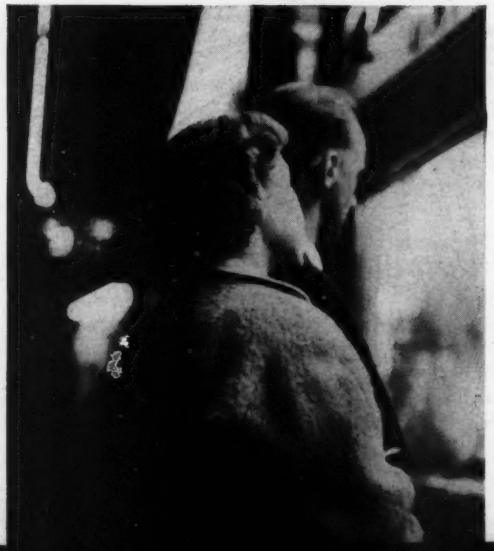
Your

Best Shots

To MODERN.

Win $25!

△ **BETWEEN THE DARK AND THE DAYLIGHT:** end of day brings people out to walk the dog, to bicycle, to take the baby for a ride. Carefully cropped photo, *above,* by Richard Noon, Escanaba, Mich., includes these activities, avoids the cliche of setting sun. Kodak Signet camera, Plus-X film, 1/100, f/16.



◁ **LIGHT FROM STORE WINDOW DISPLAYS** approximates the light in your own living room. Ordinarily, there will be enough light to hand-hold exposures and still get detail in skin tones and in all but the deepest shadows. Margret Meuer, Stuttgart, Germany, photographed window shoppers in Venice on an Ikoflex Favorit, Contapan 25 film. Exposed at 1/25, f/3.5.

◁ **FOR SPECIAL EFFECTS, BLUR MOTION** by shooting at a slow shutter speed. Hand-holding camera, instead of placing it on a tripod, adds to the impression of motion. Henri Rossier, Toronto, Canada, held camera for 1-sec. exposure, opened lens to f/2 to make this photograph of people in the rain. Wet streets at night afford ample light for shooting. Pentacon camera, HP3.

LONG EXPOSURE, SMALL APERTURE, TRIPOD: This one-two-three combination is fairly sure-fire providing your camera's loaded. Robert F. Giandomenico, Oaklyn, N. J., stopped Rolleiflex down to f/22, exposed Tri-X for 20 sec. "Star" effect of lights is due to a phenomenon known as diffraction, caused here by a diaphragm which failed to form a perfect circle when stopped down (fairly common to diaphragms made with fewer blades). ▽

The Kodak BULLETIN

DAYLIGHT 160

DAYLIGHT 160

New Kodak High Speed Ektachrome Film

Daylight Exposure Index 160! Superb Color Quality! No Increase in Grain!

Imagine color with a basic sunlight setting of 1/250 at *f*/16! Color that invites you to make available-daylight studies indoors, *hand held!* Color that gives you depth-of-field to spare—even when you're working close up or shooting telephoto. *Kodak High Speed Ektachrome Film.*

Outdoors in the rain, with sports cars flashing by in a whirl of spray, you can shoot at 1/500 at *f*/2, even with a meter reading of EV 11.

Indoors (at a circus, for example) High Speed Ektachrome gives you both the speed *and* depth-of-field you need for breath-taking telephoto shots of the spotlighted man on the flying trapeze.

For racing cars or racing people, High Speed Ektachrome is a winner. Only thing to get accustomed to is the almost unbelievable fact that this is *color* you're shooting so freely.

Now, how will your color look projected on your screen?

Answer: You'll see magnificent quality. Despite the great increase in speed, you'll see *no increase in grain.* You'll see long scale to hold shadows and highlights . . . and superb definition to bring details crisply to your screen.

Whites are clean. This is important because frequently white is the key, the *accent* that makes or breaks the picture.

Greens are pure. In nature, the shades of green are almost endless; here again, the fine color quality of High Speed Ektachrome Film gives you a hand.

Reds are rich, but never exaggerated. Yellows are glowing, beautiful.

Quality without compromise . . . yours in this fabulous new color film with daylight index of 160 . . . and yours in new Kodak High Speed Ektachrome Film, Type B, as well, with *tungsten* index of 100.

You have *three* processing choices, too—instant processing at home in your own darkroom . . . processing by an independent lab . . . or processing by Kodak itself.

The film to ask for is Kodak High Speed Ektachrome Film, *Daylight Type,* with exposure index 160 . . . or *Type B* with exposure index 100 tungsten. Just $2.50, for 20-exposure No. 135 magazines.

For the technician: High Speed Ektachrome, Daylight Type, gives you a basic exposure setting of 1/250 at f/16 in sunlight.

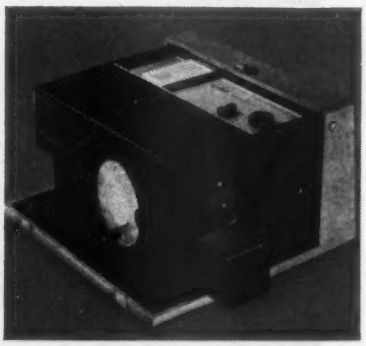
High Speed Ektachrome, Type B, is balanced for 3200 K; you employ the usual filters to balance for photoflood and photoflash. Typical available-tungsten-light exposures in sports arenas, theaters, other interiors, with 30 to 40 foot-candles incident illumination, will be about 1/50 at *f*/2. Typical flash settings, using the 81C filter, would be 1/30 second with M2 bulbs and guide number 120; 1/100 or 1/125 with M5, 5 or 25 bulbs and guide number 150.

Auto-magic

Even Merlin and Houdini would be impressed with a Kodak Cavalcade Projector. You turn it on—it does the rest! No magic involved—just competent 20th-century engineering by some of the best designers in the world. Not only does a Cavalcade Projector change slides all by itself at 4-, 8-, or 16-second intervals, it also preconditions them gently with warm air so that your pictures stay in focus. It lets you set the pace yourself, remotely by push button, or by hand—using the advance-wheel. The advance-wheel also lets you interrupt or repeat slides at any time, as often as you like, and—with the editing ejector—lets you switch slides, make changes or corrections in the sequence without even taking the tray out of the projector.

You get all these standard automatic features on any model of the fabulous Kodak Cavalcade Projector. If you pick the low-cost Cavalcade Model 520, your lens is the sharp 5-inch *f*/3.5 Kodak Projection Ektanon. You have 500-watt screen brilliance, plug-in socket for remote control cord (an optional extra)—all for the amazingly low price of $124.50!

The deluxe Model 500 Cavalcade Projector gives you the added power of a



brilliant 5-inch *f*/2.8 Kodak Projection Ektanon Lens and extra flexibility with an instant hi-lo switch for 300- or 500-watt power. It includes a 12-foot remote control cord, leveling foot, and more luxurious case finish. Even so, the price is still just $149.50, for the most complete color-slide projector money can buy!

Thrifty Model 520 or deluxe Model 500, the Kodak Cavalcade Projectors are the most satisfying of all automatic projectors. Ask your Kodak dealer to put one through its paces, and see for yourself.

DAYLIGHT **160**

DAYLIGHT **160**

New '35' with Electric-Eye Control!

KODAK AUTOMATIC
35mm CAMERA

- ***Fully automatic electric-eye sets the lens!***
- ***F/2.8 to f/32 . . . ASA 10 to 160***
- ***Makes every day picture-perfect***

There's a new kind of picture-pleasure waiting for you—in this new automatic aim-and-shoot camera.

Wherever you are . . . whatever the subject . . . your Kodak Automatic 35 Camera reads the light and governs the lens *automatically*.

This camera brings you a new kind of picture-taking freedom. Freedom from even having to think about exposure. Freedom for important things—the pose, the lighting—because the camera handles the mechanical chores. Freedom of action—to move from sun to shade, from indoors to lighted interiors—without *touching* the lens.

It's all yours with this all-new, dependable, capable, versatile 35. At your Kodak dealer's right now—$84.50.

DETAILS • Kodak Automatic 35 Camera: Film: No. 135, 20- or 36-exposure magazines • Lens: Kodak Ektanar 44mm *f*/2.8 with rare-element glass, *Lumenized* • Exposure Control: Fully automatic photoelectric for daylight; manual for flash; "Manual" and "low light" signals in finder • Shutter: Kodak Synchro 80, automatic cocking; 1/40 and 1/80 sec.; flash synch for M2, M5, M25, 5 and 25 bulbs, and electronic • Focusing 2½ ft. to "Inf"; zone settings for Groups, Scenes, Close-Ups • Film Operation: Fast single-stroke advance; automatic windoff • Photo Aids include field case, Series 5 filters, close-up lenses, flasholders.

AUTOMATIC BROWNIE!

New Brownie Starmatic Camera . . . fully automatic electric-eye exposure control sets the lens . . . for only $34.50!

Here's the first automatic *Brownie* Camera . . . *complete* with fully automatic electric-eye control for all popular 127 films, black-and-white and color . . . *complete* with sharp, color-corrected 3-element *f*/8 lens . . . for only $34.50!

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AN IRRATIONAL LOOK AT LENSES

CHANGING LENSES ISOLATES, ALTERS PERSPECTIVE FEELING, RELATES SUBJECT TO BACKGROUND, SAYS DONN A. PENNEBAKER

A SHORT, SHARP movement of the wrist. Your movie camera turret positions any one of several lenses whose magic it may be to provide an overall view or a screen filling image. But that's the least those lenses can do for you. We're advocating a departure from these standard uses for movie lenses—wide-angle for long shots (l.s.), normal for medium (m.s.) and tele for close-ups (c.u.). If you prefer to be mired in the mud and refuse to look for better angles, or to move into or away from a subject, then by all means stay with the tried—but not so true—trilogy. If there were no other reason for expanding the use of your lenses, the ever present pitfall of the jump cut should be enough. In a jump cut—where wide-angle, normal and tele lenses are used in series from one spot—the succession of l.s., m.s. and c.u. is anything but smooth. The series of images seem to jump right at the audience. Only by judicious use of lenses and by varying the angle can a smooth cut be made from one related shot to another. So, if you want to make a break with formula movie making, let's see what can be done.

Many cinematographers believe that you can use the normal lens (13mm for 8mm cameras, 25mm for 16mm) for everything, from long shot to close-up. Instead of depending on focal length, these photographers rely on imagination and mobility—moving the camera constantly to vary the size of the image.

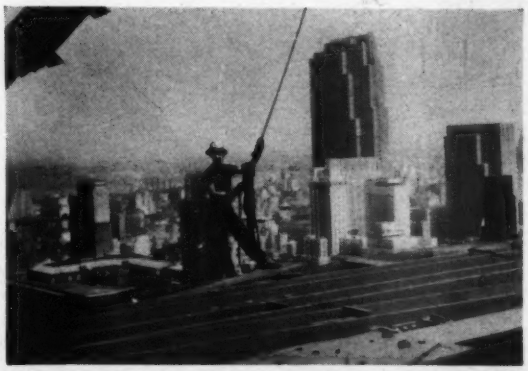
They are more concerned with content than equipment. Now, don't get me wrong—I don't mean that various focal length lenses have no place on your movie camera. They do—but their justification should be a great deal more than the simple ability to change image sizes. The quality and variety of images possible with lenses of different focal length are vital to a motion picture, whether it's a documentary or a family movie. More important, your use of lenses establishes a point of view for your film making. Your films, because of what you decide to shoot and how you shoot it, take on a discernible style—making them highly personal endeavors.

Before you use lenses in a personal way, you must be sure the lenses selected can fulfill two functions—show sufficient detail and provide action. I usually ask myself two questions before selecting a lens.

1. *Will the lens establish a concrete concept of what is happening?* Suppose your opening scene is a long shot—a mountain view. Most people would shoot with a wide-angle or normal lens to take in the largest possible view. But do you really want all that detail? Will it require too much screen time for the audience to take it all in? Why not a tele—which may provide a large enough coverage to establish the mountains—but without showing more than necessary for the audience to follow the script? You have your opening scene and also an image that can be cut to a manageable length.

2. *Will the lens help you follow the action?* Every film has movement or action—either through subject motion, from camera move- *(Continued on page 106)*

RELATE SUBJECT TO BACKGROUND: The *top* scene was filmed with a wide-angle lens. Compare it to the one below. The man is relatively small—but related strongly to his background. In the second shot, figure is larger, but loses importance because of background minimization.



ISOLATE THE SUBJECT: Normal lens can be used to minimize background by employing selective focus (see text), as in *top* photo. However, tele lens provides larger image and shallower depth of field, making this type of close-up easier, as in *middle* photo. Photo at *bottom* shows what a really strong telephoto might do, if shallow depth of field is combined with selective focus. Background is so blurred as to be nothing more than a minor element in design of shot. Audience attention is forcibly centered on child. Extreme close-ups should be held for minimum time—just enough for audience to grasp situation.

EMPHASIZE AN IMPRESSION: Wide-angle lenses, as in photo *top,* tend to accent length. Here, we use it to emphasize design of intersecting parts of bridge structure. In *second* photo, the wide-angle makes buildings seem really tall by apparently bringing parallel lines almost to a point. Tele and distance, in *bottom* photo, flattens apparent perspective for poster effect of buildings.

Q & A

(Continued from page 53)

Q. May I use a polarizing filter for black-and-white?

A. Most certainly. Use it for photographing non-metallic objects (such as glass, or water) to subdue or remove reflections. Use it to darken a blue sky.

Q. With a yellow filter, I shot clouds against a deep blue sky. The clouds are very faint. Why?

A. You probably overexposed severely. You obliterated the filter effect—you decreased the contrast. The sky received so much exposure its tone became almost the same as that of the clouds.

Q. I'd like to make really *masculine* portraits of men, with strong highlights, and deep skin tones. Will a filter help?

A. Yes. Use light green. It will darken skin tones, give surface highlights a chance to separate. Some foreign-made light blue filters occasionally make blue eyes too light.

Q. I shot portraits of my girl friend against a blue sky using a yellow filter. Her lips came out so light they disappeared. What should I have done?

A. You should have used a light green filter for this type of shot. It darkens blue sky—and red lips.

Q. I've heard you can get "moonlight" effects with filters. Is this true?

A. Try underexposing 1 to 2 stops with a deep yellow or red filter. Make your print deep and dark. Try backlit marine scenes in which the sun is behind a cloud. Another method you can try and which the big movie studios use, is to make a dark print from an infrared negative. In shooting, you use your red filter.

Q. Which filter and film combination do I use to penetrate distant fog and haze?

A. Use a red filter and panchromatic film. If it's very hazy, use infrared film and an infrared filter. We hope you are talking of *atmospheric* haze. You can't cut through "pea soup" fog or smoke, or smog.

Q. Suppose I *like* "atmospheric" haze? How can I preserve, or even accentuate it?

A. Use a blue filter. Harrison & Harrison makes special "fog effect" filters. These work especially well at night, putting halos around headlights, street lamps, etc.

Q. I shot infrared film using a red filter. The effects are fine, but the pictures all are fuzzy. What did I do wrong?

A. Infrared rays don't focus like visible ones; that is, on the same plane. Some lenses correct for infrared, generally on the focusing scale with an engraved red "R". Focus as usual, then move to this mark. If you have no mark move the lens *forward* about 1/25 of its focal length. Check results. You may find another position accurate. Scribe this into the metal. With reflex or other groundglass focusing cameras, focus at full opening *through* your red filter. Even at that, you probably won't get *really sharp* pictures. Infrared rays are heat waves, actually, and blur the film image. *(Page 92 of July* MODERN *indicates it's difficult, maybe impossible to obtain sharp pictures.)*

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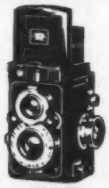

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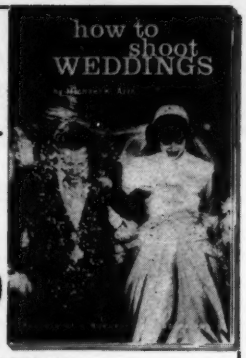

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PICTURES in a MINUTE

by JOHN WOLBARST

Monuments can make fine pictures. Here's how to get them best with your Polaroid Land camera.

Wherever you go there are monuments of some sort. In this country, they deal mostly with soldiers, statesmen and other nationally important luminaries. In other parts of the world, however, the range of subject matter can be as wide-ranging as your imagination. In fact, some people I know couldn't even imagine some of the uninhibited decorations likely to be found on various famous buildings.

Be that as it may, the problems of recording monuments are pretty much the same all over. First, let's consider what not to tackle.

Wet bronze is the toughest thing of all in daylight. I've never been able to get a good daylight result with a bronze fountain grouping. Dry bronze is almost as bad, unless it has turned green-gray with age, in which case it loses the dark gloss and can be recorded with some degree of success.

Best of all is stone, either smooth or rough textured. The type of lighting most suitable for your subject depends upon what type of picture you want. If you're after a literal record, designed to show all parts equally well, then wait for a bright hazy day, when there's lots of brilliant but non-directional light. Or, if it's clear and sunny, take advantage of the momentary bright diffused light when the sun goes behind a cloud. Such lighting is best with complex groupings of several figures and/or structures.

Light and shade give it form

Much more exciting is the non-literal type of picture in which strongly directional light is used to bring out texture and form. Sometimes you can have too much of a good thing—the shadows may be sooty black and lacking in any detail. Contrast may be reduced a bit by limiting development time to 45-50 seconds, but no less.

Where texture is important (the surface of granite, for example) you can pep up things in two ways. First, use the orange filter in the Polaroid filter kit for your camera. Second, extend development to 90 or 120 seconds in order to increase the print contrast slightly.

No matter what you do, it is virtually impossible to bring out the full feeling of texture when the light falls flat on the surface.

(Continued on page 92)

COME CLOSE: Compare these two views of statue honoring Rhine bargemen, at Cologne, Germany. *Above*, I was too far away and too much on the shadow side. Then I eliminated waste areas by coming in close, concentrating on the statue itself. I used Type 42 film and orange filter. To get the maximum texture I took a meter reading right off the brightly lighted stone.

MODERN'S POLAROID LAND PICTURE CONTEST!!!

CONTEST RULES

1. **Who may enter:** Any amateur or professional photographer except employees of MODERN PHOTOGRAPHY, Photography Publishing Corp., Polaroid Corp., and their immediate families.

2. **Pictures eligible:** Any photograph made with Polaroid Land film, with a Polaroid Land camera, or with a Polaroid Land back or film holder attached to a conventional camera. Any type of subject matter. You need not own the camera you use.

3. **Contest dates:** Begins May 1, 1959, closes July 15, 1959. Prize-winners will be announced later.

4. **Judges:** The editors of MODERN PHOTOGRAPHY will judge the contest. Their decisions will be final.

5. **How to submit pictures:** *Do not send valuable original prints, for no entries will be returned under any circumstances.* Instead, use your Print Copier, or get a copy negative and copy print made by the Polaroid Copy Service (the instruction sheet packed with each roll of film tells how to do this). Keep the negative and original, mail the copy print to Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P. O. Box 2724, Grand Central Sta., New York 17, N. Y. *Photography Publishing Corp. will not be responsible for loss of or damage to any entries in this contest.*

6. **Number of entries:** You may enter as many pictures as you desire, provided that each and every one has a filled out entry blank firmly attached to it (see rule 7). Additional entry blanks may be obtained from Customer Service, Polaroid Corp., Cambridge 39, Mass., or by sending a request plus a self-addressed stamped envelope to the Polaroid Land Picture Contest Editor, MODERN PHOTOGRAPHY, P. O. Box 2724, Grand Central Sta., New York 17, N. Y.

7. **Entry blank:** Each and every picture submitted must have firmly attached to it the entry blank provided here. We suggest the use of transparent tape to hold print and entry blank together. There is no entry fee. Please typewrite or print clearly. For extra entry blanks see rule 6, above.

8. **Preliminary judging:** This will be done with the copy prints. When pictures suitable for final judging are selected, photographers will be asked to submit original prints. Prize-winning prints and all publication and promotional rights to them will become the property of Photography Publishing Corp. However, prize-winners may keep the copy negative and make prints from it for personal use only. Original prints requested for final judging, but which do not win prizes, will be returned. *However, Photography Publishing Corp. will not be responsible for loss of, or damage to, these prints or any others entered in the contest.*

9. **Correspondence:** Due to the large number of entries, the Polaroid Land Picture Contest Editor cannot enter into any correspondence about pictures submitted. Except for requests for additional entry blanks, please do not write to the Polaroid Land Picture Contest Editor.

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Amateurs and professionals will compete in separate classes and there will be separate but similar prizes for both classes.

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I have read the rules of this contest and am submitting this picture in accordance with them.

Date .....

Name .....

Street address .....

Town ..... Zone..... State.....

Please circle the following items which apply to your picture.

I am an amateur a professional photographer.

I used camera model 80, 80A, 95, 95A, 95B, 100, 110, 110A, 700, 150, 800, roll film back, sheet film holder on .....

I used film type number 31, 32, 41, 42, 43, 44, 46, 52, 53

I used daylight, room light, flash, speed light, floods

I used a filter a close-up lens

Please attach this form firmly to the back of your picture.

MODERN TESTS

(Continued from page 77)

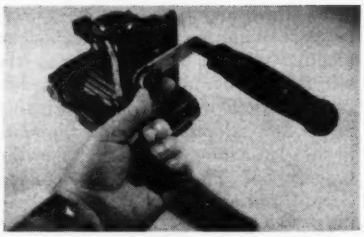
We also did some color shooting around the house, with nothing but a pair of ordinary room lamps equipped with 100-watt frosted lamps. Exposure was from f/0.9 to f/1.4 depending on camera to lamp distance.

How sharp is the Switar at maximum aperture? The center of the image left little to be desired. Some falling off of sharpness could be noted at the corners—but this is to be expected in any fast lens. The overall image was acceptably sharp at f/1.4. Actually, the designers have come as close to the theoretical limitations of 8mm camera lenses as they can—this is definitely a special purpose lens. But any softness that may be noted when shooting medium distance shots is almost completely ignored in the face of the type of footage possible when one discards the ever intruding bar-light or separate flood lamp setup. Images are natural looking and action is spontaneous.

We tested the Switar on the Bolex Compumatic D8L—a new model featuring a three lens turret. It has all the features of older Bolex cameras—12 to 64 fps, variable shutter, semi-automatic exposure with behind-the-lens meter, exposure indexes from 10 to 80 and zoom finder. Incidentally, when you buy your Switar f/0.9 your dealer will send both the lens and your camera to the Bolex Service Center for mounting at no extra charge. Focus is so critical at maximum opening that the lens must be mounted with extreme care for best results.

—M. A. M.

How to do it



A discarded flash bracket of the type used for mounting a flashgun to a camera using the tripod socket can be converted to a convenient pistol-type grip for your camera. All you need do is wrap one arm of the bracket with electrician's tape so that a bicycle handle-bar grip can be fitted over it.

—Ken Murray

PICTURES IN A MINUTE

(Continued from page 90)

Statues and structures are at their most exciting when floodlighted at night. That's the one time when a bronze fountain group may make a good subject. Everything glints and glistens beautifully. And for any lighted night scene, the best time is right after a rain or when a street has been flushed for cleaning. The wet pavements reflect irregular images of the lighted objects. Great stuff!

If there's any single rule that would improve most pictures of this kind it is: *Come close.* Try to fill the print area with mass and big details and then you'll be able to see more of the small details. Sometimes a small section of a monument will make a better shot than one of the whole thing. And almost always, as my pictures show here, it pays to cut out the base or pedestal.

Of course, with the picture in front of you in a minute you can be sure of what you have or haven't and can shoot it over if needed.—THE END

LAST CALL:
POLAROID CONTEST
SEE RULES, PAGE 91

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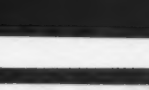

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WHAT'S AHEAD?

(Continued from page 40)

It was found that similar results are obtainable by taking two spectral bands in any part of the spectrum. However, the wave length spread or separation between the bands differs according to the section of the spectrum used. Land found it necessary to have only a "short wave length record" and a "long wave length record" to make the process work, as long as the colors of the light used for projection were related to the records with respect to short and long wave length structure. But even different wave length bands from those used in making the records can be used for projection if the short and long wave length ratio is constant.

Complementary colors appear

A surprising phenomenon occurs when the short and long wave length relation is reversed. When the record made by the short wave length illumination is projected with the longer wave length light of the projection pair, and the long wave length record is projected with the shorter wave length of the projection pair, the colors reverse. They are seen as the complements of the original colors, i.e., reds appear as blue-greens, and so on.

As Dr. Land states, his experiments are not intended to support a two-color theory of vision. He simply wants to show that the classical three-color theory fails to hold up when applied to the analysis of what colors one will see under normal viewing conditions.

Eye sees many wave lengths

He plans to build new equipment for introducing a third stimulus and expects that colors will then reproduce with somewhat better fidelity, but not because we see colors by virtue of a three-color mechanism. Land considers it worthwhile to speculate that the continuous band of wave lengths found in the real world of vision register on the retina of the eye as a large number of individual color separation "photographs," far more than the three usually considered and far more than the two which his experiments prove can do so well. His short and long wave length concept is not altered by the number of different "separations." He believes that color in the natural image depends upon a random interplay of shorter and longer wave lengths over the total visual field.—THE END

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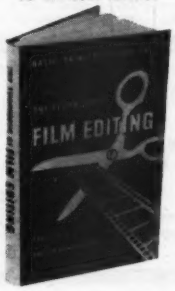

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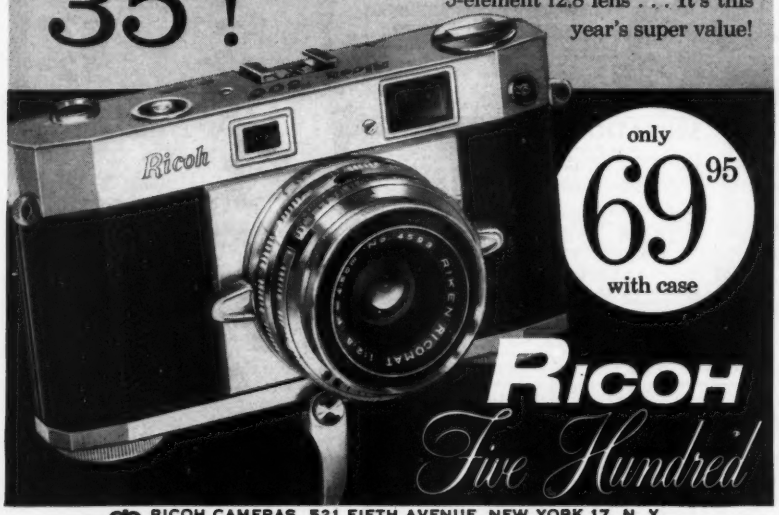

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THE AG-1

(Continued from page 65)

ment makers. As we write this, there are no units available in photo stores for you to buy. Somehow the chicken came before the egg. However, the situation is going to be rectified in the very near future. The first widely distributed gun will probably be the single shot Walz. Kodak, Accura and a new company, PM, will produce single shot units. Revere is actually in production with a multiple flashgun (see picture *page 65*) but it will fit only their own camera, the Eye-Matic. An adapter to fit existing guns will be made by Harwood.

Some basic design problems are still unsolved. For instance, should the new smaller reflectors for the AG-1 be of 3-in. diameter or can the makers get away with a handier, smaller 2-in. diameter reflector? And what kind of reflector surface should be used—polished or satin-finished? How much should the reflector curve and what must be its maximum depth for highest efficiency? Harwood, in sticking to the larger reflector, feels that a higher guide number can be obtained with the 3-in. size. When Frank Wolfe photographed the airplane for us, he was using a handmade gun with a polished 2-in. reflector. In further tests with the same gun, we *did* find that we could exceed GE's AG-1 flash guide numbers by at least one stop—almost equaling the guide number we'd use for an M-5 bulb!

We were also amazed at the even spread of the illumination. We were using a 35mm wide-angle lens with the AG-1. Certainly, if the bulb "hot spotted"—that is, produced brighter light in the center than at the edges—we would have noticed it. Yet the negative showed even illumination.

Since most shots will not be made at airports, we also tried a bit of shooting around the office and at home. In such surroundings, the walls and ceiling do reflect some of the bulb's light and give you a slightly higher guide number. Most flash tables take this into consideration. Using a 35mm camera with Ansco Super Hypan film we obtained excellent pictures 50 feet away from a subject. Our exposure: f/5.6 at 1/250 sec. That's equivalent to a guide number of 280! Incidentally, the film was not "pushed" in processing.

It works with focal-plane shutters

There always is some question as to whether a new flashbulb works with a focal-plane shutter camera. The focal-plane shutter, which is actually a slit between cloth or metal curtains, travels from one end of the film plane to the other. This travel is considerably longer

(Continued on page 98)

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THE AG-1

(Continued from page 96)

than the actual shutter speed being used. In order to get a perfect exposure with a focal-plane shutter, a flashbulb must continue to burn evenly throughout the entire shutter travel. The AG-1, when fired with an Asahi Pentax, worked well at all speeds from 1/30 sec. to 1/1000. There's no reason to believe that the bulb won't work equally well with other focal-plane shutter cameras.

Are they safe?

Many months ago, when we first heard rumors about the new bulbs, we also heard rumors that the makers were having trouble with them. Perhaps that's the reason some flashgun manufacturers took time before going out on a limb making flashguns. The biggest cause of concern: experimental bulbs went off without being fired and they sometimes exploded. Static electricity, it was said, was partly to blame.

Naturally, as soon as we got our first supply we tested the bulbs for safety. Without bothering to line our pockets with asbestos, we've been carrying the little bulbs with us for weeks. There have been no pre-firings and no explosions.

We investigated the original trouble and learned that some manufacturers had traced the static electricity to the bulb's safety coating. By altering the coating formula, the danger was eliminated. However, one manufacturer, Sylvania, is taking no chances on exploding bulbs. A statement on the bulb package clearly warns the user to place a flash shield over the bulb reflector.

Handle with care

There's a good reason to treat these new bulbs with a bit more respect than you might accord the larger ones such as the M-5's and M-25's. The AG-1 has a tremendous amount of interior pressure —seven atmospheres to be exact, which is equivalent of 150 pounds of pressure. The M-25 and M-5 bulbs have only about 30 pounds of pressure. The amounts of oxygen, the exactness of the zirconium filament and primer paste within an AG-1 is therefore more critical.

Where did the idea for the AG-1 originate? One manufacturer said it occurred to his designers while making tiny lights for auto dashboards. Score one for Detroit!—F. E. S.

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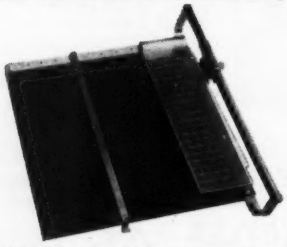

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THE LARGE CAMERA

(Continued from page 42)

(making dark areas slightly more transparent). This effect, which is directly proportional to the deviation of development, can be disregarded in all but extreme cases or whenever demands are abnormally high.

Perhaps your holder supply is limited so that you have to reload holders before you can develop your film. Then pack each identically exposed pair of films (from one holder) together in a separate envelope. I always carry a supply of cheap, white envelopes which are slightly smaller than the film size I use so that I can fit them in the original film box for shipment back to the lab.

How to number your sheet film

In the *Life* photo lab we use a small punch that clips tiny holes into the margins of the films. The numbers 1 to 4 are indicated with holes punched into one of the short sides, the number 5 with a hole in the long side of the film. Number 16, for example, is indicated by 3 holes in a long side and 1 hole in a short side.

If the test transparencies indicate either over- or underexposure, estimate the degree of error in exposure in terms of diaphragm stops. For instance, if the transparency is just a shade too dark, it is probably one-half stop underexposed. To correctly evaluate the amount of error in exposure is a matter of experience. When in doubt, ask a more experienced person for advice before you risk developing the second sheet of film.

Varying developer time

Correction of errors in exposure is accomplished by varying the duration of the first development. The chart below applies only to Anscochrome sheet films. These times vary slightly from those recommended by Ansco. I do not recommend changing the times for the second (color) development when making adjustments for incorrect exposure.

Data for corrective development of Ektachrome films cannot be given at this time because E-2 sheet film has been discontinued, and I don't have data for the new E-3 film.—THE END

ANSCOCHROME SHEET FILMS*
(Times for first developer)

normal development	18 min.
½-stop underexposure	20 min.
1-stop underexposure	23 min.
2-stops underexposure	28 min.
½-stop oxerexposure	14 min.
1-stop overexposure	10 min.

Agitate once every 1½ min.
*Development times used by *Life* photo laboratories.

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Photomaxima 2.95
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How To Act, by Rose & Martin 1.75
Home Movie Scripts, by Provisor 1.50
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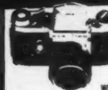

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$295.00 With Pentaprism 50mm f1.8 Lens $29.50 DOWN

Precise, razor sharp performance combined with TOPKON versatility makes this the camera of choice.

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35mm Auto. Topcor f2.8	$145.00	$14.50
100mm Auto. Topcor f2.8	180.00	18.00
135mm Pre-Set Topcor f2.8	335.00	33.50
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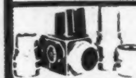
HASSELBLAD 500C



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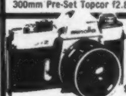
MINOLTA SR-2



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• Advance the lever and diaphragm automatically opens in full aperture, film advances one frame, shutter cocks itself and film counter registers frame.
• Press the "instant release" shutter button and diaphragm automatically closes down to pre-selected opening, mirror clears for uninterrupted viewing, shutter exposes film and is advanced for next exposure. Ultrabright, eye-level pentaprism viewer.
• Complete automatic lens diaphragm. • Instant return mirror ends viewing blackout. • Shutter speeds from 1 to 1/1000th seconds.

100mm f3.5 Telephoto Lens .... $ 95.00 $9.50 down
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35mm Prism Reflex Features Automatic Exposure Control with Interchangeable Lenses.

With 50mm f2.8 Color Skopar Lens $220.00 $22.00 DOWN

• Behind-the-lens central shutter, coupled exposure meter controls appear in viewfinder field, provides exposure automation, Synchro-Compur reflex shutter speeds 1 to 1/500 sec., single stroke lever resets all camera functions.

35mm f3.4 Skoparex Lens .... $ 79.50 $7.95 down
135mm f4. Super Dynarex Lens .... $ 79.50 $7.95 down
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With Rapid Action—single stroke lever advances film, cocks shutter, counts frames.
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With Brightest Viewfinder—bright as life, parallax corrected.
With Stainless Steel Shutter—11 speeds to 1/1000th second, built-in self timer.

CANON Exposure Meter $20.00
CANON Case 14.00
CANON P W/50mm f1.8 Lens, Coupled Exposure Meter .... 249.50 $24.95 down

Over 210 Canon Accessories make the NEW CANON P the Most Versatile Camera in its Class. Please write for Detailed Literature.

CANON P W/1.2 Lens $349.50 $34.95 down

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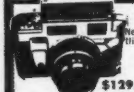

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• Continuous focusing range, automatic depth of field. Apochromatic 3-color correction, razorsharp definition in the very corners, fully automatic diaphragm with vibration-free shutter release.

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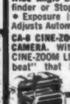
180mm Alpa Alitar f4.5 Lens	169.00	16.90

BRAND NEW REVERE CA-7



CINE-ZOOM ELECTRIC EYE-MATIC 8mm MOVIE CAMERA WITH AUTOMATIC BACK LIGHT COMPENSATION.

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• The Camera that Gives Complete Zooming Range—Normal, Wide Angle and Telephoto—Without Removing Eye from Viewfinder or Stopping Camera.
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CA-8 CINE-ZOOM ELECTRIC EYE-MATIC 8mm MAGAZINE MOVIE CAMERA. With Superfast f1.8 WOLLENSAK Raptar Wocoted CINE-ZOOM LENS, Fast Magazine Load and "Mechanical Heartbeat" that Signals Proper Advance of Film. $209.50 $20.95 DOWN

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This Fabulous ZEISS-IKON Camera has a Unique Focusing System that Combines All the Advantages of a Focusing Screen and Split-Image Rangefinder. Parallax Problems are Completely Eliminated.

		DOWN
CONTAFLEX rapid, Convertible Tessar f2.8, 50mm Synchro-Compur W/Self-Timer, Light Values, Rapid Wind Lever	$169.00	$16.90
CONTAFLEX super, Same as Above but W/Built-in Exposure Meter Coupled to Lens Diaphragm	199.00	19.90
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CONTAFLEX beta, f2.8 Pantar Built-In Exposure Meter	129.00	12.90
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W/50mm f2 Automatic Nikkor $349.00 BRAND NEW $34.90 DOWN

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		DOWN
21mm f4. Nikkor	$199.50	$19.95
105mm f2.5 Auto. Nikkor	195.00	19.50
135mm f3.5 Auto. Nikkor	179.50	17.95
180mm f2.5 Nikkor	399.50	39.95
350mm f4.5 Nikkor	398.00	39.80
500mm f5. Nikkor	550.00	55.00
Nikkor Coupled Exposure Meter	34.50	

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BESELER Fixer	Darkroom Thermometer
BESELER Film Developer	Film Squeegee
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Interval Timer	3—8 x 10 Trays
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Varigam Enlarging Paper	

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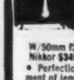

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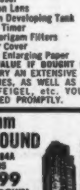
Model 384A $459.95 $45.99 DOWN

Model 302—Same as Above but with High-Fidelity Magnetic Recording Operation, 40 Foot Speaker Cable, Ceramic Microphone, Spare Reel, etc. .... $765.00 $76.50 DOWN



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A SAMPLE

LISTING OF THE HUNDREDS OF USED CAMERAS WE RECEIVE. SOME ARE DEMONSTRATION MODELS. IF YOU DO NOT FIND WHAT YOU WANT . . . PLEASE ASK US . . . WE MAY HAVE WHAT YOU WANT . . . ALL USED AND DEMONSTRATION MODELS ARE THOROUGHLY CHECKED AND CARRY GRAND CENTRAL CAMERA'S 15 DAY MONEY BACK GUARANTEE . . . YOU MUST BE SATISFIED.

35mm With RANGEFINDER

LIST WHEN NEW		USED SALE PRICE
$125.00	Agfa Karamat 36, f2	$ 37.50
99.50	Aires IIIL, f1.9	39.50
59.95	Argus C3	19.50
84.50	Argus C4, f2.8	26.95
59.95	Bolsey, f3.2	9.95
84.50	Bolsey B2, f3.2	23.50
69.50	Certo Dolina, f2.8	17.50
44.95	Kalimar, f2.8	22.50
59.50	Kodak Bantam RF, f3.5	18.50
197.95	Kodak Retina II, f2	37.50
127.50	Kodak Retina IIA	45.50
91.45	Kodak Signet	27.50
72.25	Kodak Signet 40	32.50
39.95	Fujica 35ML, f2.8	34.50
99.50	Lord VD, f1.9	49.50
49.95	Minolta A, f3.5	26.50
139.00	Minolta Super A, f2	69.50
79.95	Olympus 35, f2.8	34.50
59.95	Petri Super, f2.8	29.95
79.95	Royal 19 E, f1.9	37.50
49.95	Samoca 35, f3.5	22.50
89.50	Voigtlander Vito, f2.8	37.50
159.50	Voigtlander Vitessa L, f2	72.50
99.50	Voigtlander Vitessa, f3.5	42.50
69.95	Walz Envoy, f1.9	34.50

35mm Without RANGEFINDER

$ 32.50	Ansco Memar, f3.5	$ 13.50
	Argus Color Camera, f4	12.95
39.50	Certo Dolina, f2.9	7.95
69.50	Diax IB, f2.8	24.50
36.50	Kodak Pony 828, f4.5	13.75
	Lordax, f2.8	12.95
61.25	Voigtlander Vito, f3.5	16.50
	Wirgin, f3.5	9.95

35mm SINGLE REFLEX CAMERAS With INTERCHANGEABLE LENSES

$249.00	Alpa Prisma Reflex, f2.8	$119.50
469.00	Alpa 7 Auto., f1.8	225.00
195.00	Asahi Pentax, f2.2	99.50
129.50	Asahi Pentax, Body	79.50
249.50	Asahi Pentax K, f1.8	139.50
99.50	Bolsey C Twin, f3.2	27.50
99.50	Edixaflex A, f2.8	59.50
119.95	Edixaflex B, f2.8	79.50
144.50	Edixaflex C, f2.8	89.50
119.50	Edixa Reflex B, Body	65.00
79.50	Exa, f2.9	34.50
59.50	Exa Body, w/WL	30.00
	Exakta II, Body	35.00
295.00	Exakta V, f2.8	97.00
	Exakta V, f2	119.50
259.50	Exakta VX, f2.8	105.00
269.50	Exakta VX PP Auto., f2.8	149.50
	Exakta VX PP, f2	129.50
429.50	Exakta VX IIA Auto. Biotar, f2	199.50
199.95	Miranda, f1.9	99.50
259.00	Pentacon, f2	69.50
139.50	Praktica FX2, f2	69.50
179.50	Praktica FX3 Auto., f2	99.50
199.50	Praktina VX Auto., f2.8	99.50
215.00	Kodak Retina Reflex	99.50
169.00	Zeiss Contaflex IV, f2.8	87.50
295.00	Topcon, f2	169.50

SUB MINIATURE

$435.00	Cambinox, f3.5	$225.00
340.00	Gami 16	185.00
39.50	Golden Ricoh 16	24.00
39.95	Mamiya Super 16	24.00
64.50	Mec 16	34.50
139.50	Minicord	69.50
139.50	Minox III	47.00
139.50	Minox IIIS	69.50
169.95	Minox B	99.50
39.95	Yashica	19.00

PICTURES IN A MINUTE CAMERAS

$ 72.75	Polaroid 80	$ 39.50
94.50	Polaroid 95	40.00
169.95	Polaroid 110	97.00

2¼ x 3¼ ROLLFILM

LIST WHEN NEW		USED SALE PRICE
$ 39.50	Agfa, f4.5	$ 9.95
39.95	Agfa Speedex, f4.5	12.50
237.00	Agfa Automatic, f3.5	149.50
34.50	Kodak Tourist, f6.3	16.95
68.00	Kodak Turret, f4.5	19.50
215.00	Kodak Medalist I, f3.5	47.50
215.00	Kodak Medalist II, f3.5	119.50
198.50	Kodak Chevron, f3.5	99.50
45.00	Voigtlander Bessa 66, f3.5	12.50
27.50	Voigtlander Bessa 120, f4.5	12.50
154.00	Zeiss Super Ikonta II, f2.8	52.50
96.00	Zeiss Super Ikonta III, f3.5	32.50

35mm With RANGEFINDER and With INTERCHANGEABLE LENSES

$159.50	Aires V, f1.5	$ 99.50
109.00	Agfa Ambi Sillette, f2.8	54.50
99.95	Argus C44, f2.8	42.50
230.00	Canon IIB, f2	49.50
327.00	Canon I V-S 2, f1.5	105.00
323.00	Canon V, f1.8	145.00
329.50	Canon VI, f1.8	199.50
419.50	Canon VI, f1.2	259.50
132.00	Retina IIc, f2.8	54.50
175.00	Kodak Retina IIIc, f2	74.50
157.50	Kodak Retina IIIS, f2.8	
193.00	Kodak Retina IIIS, f1.9	
129.50	Kodak Signet 80, f2.8	65.00
350.00	Kodak Ektra, f3.5	74.50
196.50	Leica II, f3.5	44.50
322.00	Leica IIIA, f2	52.50
336.00	Leica IIIF, f2	117.00
385.00	Leica IIIC, f2	77.50
292.50	Leica IIIG, f2	199.00
262.50	Leica IIIG, f1.5	199.00
399.00	Leica M2, f2	245.00
438.00	Leica M3 Dual, f2	259.50
369.00	Leica M3, f1.5	259.50
738.00	Leica M3, f1.1	279.00
	Leica 3A, Body	45.00
	Leica IIIF, Body	70.00
237.00	Nicca, f2	49.50
269.00	Nikon S, f2	67.00
299.50	Nikon S2, f2	127.00
494.50	Nikon S2, f1.1	299.00
269.50	Nikon S3, f2	165.00
315.00	Nikon S3, f1.4	199.50
375.00	Nikon SP, f1.4	215.00
	Nikon S, Body	45.00
195.00	Nikon S-2, Body	85.00
229.50	Prominent, f2	99.50
175.00	Tower 45, f2	69.50
328.00	Tower, f1.5	139.50
169.50	Tannack, f2	65.00
135.00	Zeiss Contax I, f3.5	39.50
255.00	Zeiss Contax III, f2	69.50
289.00	Zeiss Contax III, f1.5	87.50
248.00	Zeiss Contax IIA, f2	99.50
268.00	Zeiss Contax IIA, f1.5	137.00
579.00	Zeiss Contax IIA, f1.1	289.00
268.00	Zeiss Contax IIIA, f2	119.00
288.00	Zeiss Contax IIIA, f1.5	147.00
599.00	Zeiss Contax IIIA, f1.1	299.00
89.00	Zeiss Contina, f2.8	49.50
129.50	Minolta Super A, f2	79.50

STEREO

$ 69.50	B&H Colorist	$ 29.50
125.00	Iloca Stereo	22.00
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89.50	Kodak Stereo	32.50
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the MOVIE MAKER

by MYRON A. MATZKIN

Want to do a period movie on no budget? You've probably got the material in your attic.

Have you ever had the desire to recreate yesterday? Seems pretty far fetched unless you have a Hollywood budget for a costume movie. But really, yesterday is very much alive in family albums, old group portraits and boxes of forgotten snapshots. Films such as *The Naked Eye, True History of the Civil War,* and *City of Gold* use stills to tell a motion picture history. Just everybody seems to have a fund of old still pictures and can make movies out of photographs. I have a whole collection and I bet you do, too. It doesn't matter too much if the images are slightly faded or the frames are old fashioned. In fact, that can contribute to the emotional appeal of the film.

Equipment you need

Once you've found the pictures you want to use, your main problem will be equipment. Actually, you won't need more than film, a system for eliminating parallax and a set of closeup lenses. Since your photos are probably black-and-whites, you'll need black-and-white movie film—available for both 8 and 16mm (Perutz B&W is the chief 8mm film available.)

A titler or aligning device to be used with a camera mounted on a tripod is the major item. Any of the commercially available titlers that allow a certain amount of easel adjustment and camera movement—Bolex, Elgeet, for example—will work well. If you don't have a titler, an aligner such as the 3V Trivision or the Elgeet Cineflex will do the job of assuring parallax-free shooting. Both are inexpensive.

Two floodlamps—either with built-in reflectors or separate lamp-reflector units—will supply the light needed.

Before you start shooting, plan the sequence in which you will film the stills. And that doesn't mean just setting up the camera and picture and grinding away. If you do that, you'll just have a repetition of a photo album. Instead, think in terms of long shot, medium shot and close-up.

Also, group the shots in story telling order. You may want to tell the story of the life led by your parents at the turn of the century. One way to start would be to show the house they lived in, some of the people they knew. Then you can progress to the things they did. Perhaps there are shots of a picnic, a family gathering, old time bathing beauties or a game (See *pages 62* and *63*).

Look for details in the photograph that might be worth highlighting. Cutting from one format to another supplies a cinematic quality to the film.

Use optical effects

You may find that the photos are episodic—easily grouped but with no connecting bridges. Here fade-ins and fade-outs add punctuation marks and prepare the audience for another sequence. A lap dissolve—one image fading out and another fading in—provides a good transition. This might be helpful with something like a shot of a baby dissolving to the same youngster at a more advanced age.

Still photography being what it is, you may have trouble in framing an odd sized still so that it fills the movie frame. Solve that by mounting the picture on a black background for overall shots. Don't hold the shot on the screen too long—rather, cut to close-ups. Or, try zooming in on the picture. If you don't have a zoom lens, but do have a titler, you can still make a zoom shot.

First, make the long shot. Then, move the camera about ¼ in. and shoot a single frame. Continue the procedure until the zoom has been completed. When you project, the zoom will seem smooth and continuous. If your lens focuses on the first frame, adjust the focus slightly after each single frame.

No zoom lens or titler? Then stick to straight cutting—long shot, medium shot and close-up.

Getting close enough for tight shots may prove troublesome even with focusing lenses. A set of close-up lenses solves that easily.

You can add even greater sense of movement to the film by actually moving the still picture. Start the shot with the photograph at an angle and then slowly move it around to the correct vertical or horizontal position. Even rocking the picture can be useful. You may have a shot of two people talking, and as you cut from one face to the other, gently rock the image—or even

(Continued on page 104)

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- Waist Level Finder
- Extension Tube Set for Close-ups
- B.C. Flashgun
- Leather Carrying Case
- Free Exposure Meter

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EDIXAFLEX f2.8	68.00
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	List	SALE
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f5.5/400mm TELEPHOTO, PS, featherweight	199.50	89.50

NEW EKTACHROME

(Continued from page 51)

cast, warmer pinkish fluorescents will still produce respectable color although slightly on the yellow-greenish side. If you're shooting under cold, white fluorescents, the green cast may get the best of your transparency. Try a pale CC10M filter.

Now let's take a look at Type B film. In daylight if you use the 85B conversion filter your results will be excellent, although warmer and less contrasty than with the Daylight film. We felt that results with electronic flash and an 85B filter tended to border on the cold (bluish) side.

Type B was fine with 3200 K floods but naturally slightly cold with no filter and 3400 K floods. The film was rather bluish under all fluorescent lighting conditions. Under ordinary household lamps, 100 watts or so, flesh tones were pleasing and warm. Whites were rendered nicely. It seems an ideal natural light film for around the house at night. We tried Type B with clear flash bulbs. Although an 81C filter was recommended, we liked the somewhat warmer rendition obtainable from an 81D. If you don't use any filter, results will be fairly bluish.—NORMAN ROTHSCHILD

HIGH SPEED EKTACHROME DEVELOPING TIMES

Exp. Index	First Dev.	Color Dev.
Daylight 160	10 min.	15 min.
Type B 125	10 min.	15 min.
Daylight 320	13 min.	15 min.
Type B 250	13 min.	15 min.
Daylight 500	17-18 min.	15 min.
Type B 375	17-18 min.	15 min.
Daylight 640	20 min.	15 min.
Type B 500	20 min.	15 min.

THE MOVIE MAKER

(Continued from page 102)

the camera. Panning provides movement in landscape shots. But, you can't pan the camera since at close focusing distances the shot goes out of focus even with a slight change of subject-to-camera distance. Instead, move the picture across the front of the camera.

How long should a shot stay on the screen? Remember, you are dealing with a still image—and the shortest possible screen time compatible with audience identification is best. Avoid leaving a shot on the screen for as long as five seconds, but maintain it long enough for people to get the idea.

—THE END

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Agfaflex II f2.8.. •
Ambi Silette f2.8 •
Super Silette L f2.8 •
Silette Auto f2.8 •
Silette SL f2.8 .. •

ANSCO
Memar f2.8 ..... 31.00
Super Memar f2.8 EVS 55.50
Super Memar f3.5 LVS 55.50

ARGUS
Matchmatic Case, Meter Flash 48.75
C-3 ..... 39.95
C-4 ..... 59.75
C-33 & Case 73.50
C-44 f2.8 Case & Flash 88.00
C-44 f1.9 Case & Flash 109.50

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715 ..... 108.00

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240 TA Tri Lens Turret ..... •
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MOVIE LENSES

(Continued from page 86)

ment, or produced by joining a number of predominantly still scenes. In the latter case the action is supplied by a succession of cuts that give film pace.

These are the two primary considerations. How you actually use the lenses you choose adds the personal touch by instilling an emotional quality that lifts cinematography above the objective recording of events. The qualities of a lens can accent shape, distances, detail, design. Lenses also can concentrate attention on what you as a cinematographer think is significant. Here are some of the things that you can do with lenses.

Isolate the subject. The series of pictures on *page 87* were taken with normal and tele lenses and illustrate the different effects one can get by employing depth of field and selective focus to emphasize the main image.

Take a look at the series of pictures of the little girl on *page 87*. Each shot was made with a succeedingly longer focal length lens from the same camera-to-subject distance and with the same f-number. In the first frame, shot with a normal lens, the background is easily recognizable. In the second frame, shot with a tele, the image is much larger, but the background is much less significant. A longer tele in the third shot provides an even larger image—with the background almost unrecognizable. There are two ways to get this result. In the first, you take advantage of the fact that the longer the focal length of a lens, the shorter is its depth of field at given f-number and footage setting. For example, the depth of field of a 25mm lens on a 16mm camera set at 8 ft. at f/5.6 is 5 ft., 1 in. to 18 ft. 8 in. But a 50mm lens has a depth of field of only 7 ft. to 9 ft., 3 in. at the same f-number and footage setting. Everything will be out of focus beyond 9 ft., 3 in.

Suppose you want an even shallower depth of field than can be provided by a 50mm lens set at 8 ft. and f/5.6 with subject 8 ft. from the camera. You can use a second method to further isolate—selective focus. Instead of setting the focusing ring at 8 ft., use the 7½ ft. marker and your depth of field will be only 6 ft., 3 in. to just slightly beyond 8 ft. The blurry effect of an out-of-focus background becomes even more accentuated and the audience's attention is more strongly directed to the main image—still within sharpness range.

Make extreme close-ups: No matter how long the focal length of your telephoto lens, you can turn the close-up into the super close-up by concentrating on minute details that escape the naked eye. It's this "searching" for images that distinguishes the snapshooter from the movie maker. It can result in a sequence of a lady bug crawling up the stem of a plant or a close-up of the veins in a man's hand. To get close enough to fill the frame with a relatively small image you need a close-up adapter for your lens. They come in various strengths—depending on how close you want to get and the area that has to be covered. There's usually an instruction sheet that tells you how to focus accurately.

Produce effective pans: The ability of a tele to isolate often makes a pan more effective. It requires a clean steady movement, since a tele accents every shake of the camera. However, there's another danger when panning with a tele—"shattering." This is a phenomenon that usually occurs when panning along a line of verticals—tall buildings or a picket fence, for example. It can be likened to a multi strobe effect, where more than one image is deposited on a frame. The uses of this for abstract design are evident. Wide-angle lenses are best for really good pans—they minimize visual effect of camera movement.

Make it taller: If you shoot up at a tall building with a normal lens you get a vague impression of height because of apparently converging lines. The shorter the focal length lens the more area it covers, increasing the converging effect. If you use a really wide wide-angle—5.5mm for 8mm cameras or 10mm for 16mm units—the tops of buildings will seem to be almost touching.

Get poster effects: Most of the time, for that spacious feeling, you'll shoot a group of houses with a wide-angle lens. However, in a film on American houses we shot for the Brussels Fair held last year, we needed every shooting and editing trick to instill movement into the film. So, in one sequence, we used an extremely long tele and great camera-to-subject distance to achieve a poster-quality. Such a use of a tele tends to flatten perspective, bunching near and distant objects.

We also tried extremely long teles—1000mm—to add emphasis to buildings standing in the summer heat. Sound strange? Here's why it worked. Usually, heat waves are the bane of the cinematographer who has to shoot with long lenses. Distant subjects shimmer in the rising heat waves—spoiling the clear sharp images he's after. This is just what we wanted—and what we got.

Don't feel you must rush out now to buy a huge lens collection—from extreme wide-angle to cannon length telephotos. First, decide what you want your lenses to do in making your films stronger—more pointed. Experiment with moderate wide-angles—7.5mm for 8mm and perhaps 17mm for 16mm cameras—and semi-long teles—25mm for 8mm and maybe a 50 or 75mm for 16mm cameras.—THE END

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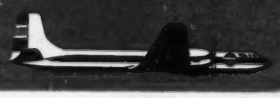

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KICKED IN THE HEAD

(Continued from page 45)

qualities of the medium, couldn't find a photo manufacturer to sponsor *them*.

From this inept and inconsistent attempt to round up photographs, the 438 nominations (100 from *Life* magazine alone) were gathered. Voting took only one afternoon. It's interesting to note that Steichen held more than 10,000 photographs for final screening—from publications and from photographers throughout the world—for his vastly successful "Family of Man" exhibit at the Museum of Modern Art.

Steichen, Holme, Mayer, Newhall, Liberman are certainly competent judges of contemporary pictures. Are the others, really knowledgeable of photography? And just how do Joyce Hall of Hallmark Cards Inc. and Stanley Marcus of Neiman-Marcus fit in? Hall's eyes were, presumably, opened for the first time at the judging. "When I was asked to examine the pictures you exhibited as art, I found new values in them that I had never before seen in photographs," he declared. It's worthwhile quoting another judge, art director Frank Baker. "Can the camera, with its immediacy, create works of lasting interest? I believe it can and does. Only time will tell." Time will tell, indeed. Hasn't Baker ever seen Mathew Brady's pictures of Lincoln? Three thousand years from now people will still know how Lincoln looked almost solely through Brady's photographs. And then there's Karsh's portrait of Churchill. It *is* Churchill, *has been* Churchill and *will always be* Churchill. Time *has* told.

Now for the hanging (and hanging it was). The select preview audience entered a long, stark rectangular room. Along the walls, fitted neatly between horizontal wooden strips, hung the photographs—all matted on cardboards of necessarily equal height. Photograph was jammed next to photograph—apparently with the same thought given to the placement of advertising placards in a subway car, bus or trolley. Glass over all effectively limited the viewer's ability to enjoy subtle changes of tones that distinguished some original prints from magazine or newspaper reproductions. And speaking of prints, the quality of a number was abominable, Class C in any self-respecting camera club—unbelievable for a museum.

So this is photography in the fine arts? Don't be absurd. We know very well that the august Met would not allow 14 jurors, the majority of whom knew little or nothing about painting, to choose 85 paintings from a suspectly assembled collection of 438 in only *one* afternoon to hang. Nor would they dare look at as

(Continued on page 114)

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8mm 25' double color 1.25
16mm 100' roll color 2.50
16mm 50' Mag. color 1.25

Above color prices refer to Ansco Color and Anscochrome only.

ANSCO COLOR FILM WITH PROCESSING

8mm 25' dbl. roll reperforated $2.25
8mm 100' on Bolex Spool reperforated .. 6.50
16mm 100' roll 5.00
16mm 100' roll sound 5.00
16mm 50' Magazine 3.50

BULK FILM SPECIAL

- Brand New Daylight Film Loader
- 100' 35mm negative film — our choice
- 12 empty 35mm cartridges

Yours for only **$5.95**

16mm SOUND PROJECTORS
Bell & Howell, Victor, Ampro

SPECIAL USED **$159.00**

PHOTOGRAPHIC ENLARGING PAPER

100 Sheet Packages — Contrasts 1—2—3

	SW	DW
4 x 5	$1.39	$1.89
5 x 7	1.89	2.09
8 x 10	3.45	4.50

Slightly outdated

SPECIAL SALE!!

OLD MOVIE STARS
12 Films 8mm 200' assorted as follows:

LAUREL AND HARDY	KOKO
	MICKEY ROONEY
OUR GANG CARTOONS	FAIRY STORIES
	WESTERN
UNDERSEA PICTURE	TRAVEL
	AESOP'S FABLES
FELIX THE CAT	CHARLIE CHAPLIN

Plus a new Brumberger motor driven 8mm movie projector. List price $100.00. Our price **$50.00**

AVAILABLE IN 8mm and 16mm
THE FOLLOWING FULL VERSION REELS

The 8mm is approximately 200 ft. and 16mm approximately 400 ft. each reel.

Charlie Chaplin Comedies—1 reelers—
NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION.—2 reelers—IN THE BANK, MITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is $10.00 per reel and for sound $12.50 per reel. 8mm $5.00 per reel.

Religious Films Available

Life of Christ ..... 7 reels
Crown of Thorns ..... 8 reels
St. Anthony of Padua ..... 8 reels
Messenger of the Blessed Virgin ..... 9 reels
Sound ..... $15.00 per reel
8mm ..... $ 7.50 per reel

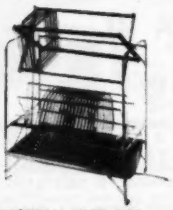
HAL ROACH COMEDIES—
Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. $5.00 per reel—16mm $10.00 silent per reel and $12.50 sound. Approx. 400 ft.

ORIGINAL OUR GANG COMEDIES—
available in 8mm and 16mm $5.00 for 8mm approx. 200 ft. $10.00 per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

PRIZE FIGHTS
HEAVY WEIGHT FEATHER WEIGHT LIGHT WEIGHT

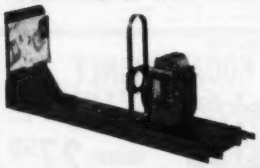
Full Version
Available 200' ..... 8mm $ 7.50
Available 400' 16mm 15.00
Fights From Early Days Till Present

ACCESSORIES



CINE-PROCESSOR & DRIER
Good for 110'. 8 & 16mm
$24.50

CHEMICAL KITS—D88 ..... $1.00
One gallon size good for reversal processing of paper and film.
Empty 16mm Magazines—3 for 2.00
New 8mm Magazines—3 for 2.00
16mm 100' camera spools and cans—3 pair for .. 1.00
35mm cartridges or cans—one dozen for 1.00
16mm 800' reels—3 for 2.00
16mm 1200' reels 1.00
Cans for above each ..... .50
16mm 1600' reels 1.25
Cans for above each ..... .50
8mm 400' reels—2 for 1.00
Double cans for above—3 for 1.00
8 & 16mm Printer-silent and sound. Up to 400 ft. $149.50
Film cement, bottle ..... .25
Empty 8mm Magazines—3 for 1.45



MOVIE TITLER
4.95

FILM SALE

35mm COLOR FILM
With Processing Included
(FP) Factory Packed OR (FF) Factory Fresh (Respooled)
One year expiration date
Fully Guaranteed

KODACHROME
(Same prices apply for Anscochrome & Ektachrome)

	3 Rolls 20 Exp.	3 Rolls 36 Exp.	10 Rolls 20 Exp.	10 Rolls 36 Exp.
(FP)	$8.60	$12.35	$24.50	$36.50
(FF)	6.95	11.25	20.50	32.50

SUPER ANSCOCHROME

(FP)	8.95	13.85	29.00	39.50

KODACHROME MOVIE FILM
With Processing Included!
(FP) FACTORY PACKED OR (FF) FACTORY FRESH (Respooled)
- One year expiration date
- Fully Guaranteed

		3 Rolls	10 Rolls
8mm Roll 25' dbl.	(FP)	$8.95	$29.25
8mm Mag. 25' dbl.	(FP)	10.95	37.00
16mm Roll 100'	(FP)	24.60	78.50
16mm Mag. 50'	(FP)	16.85	54.50

BLACK AND WHITE MOVIE FILM WITH PROCESSING
ASA 50 Reperforated

8mm 25' dbl. roll $1.15
8mm Mag. 1.75
16mm 100' roll 2.50
16mm 100' sound ASA 24 ..... 2.50
16mm 50' Magazine 1.90
With purchase of 5 rolls, 1 roll free.

B & W 35mm Film 100' Roll
Negative film outdated $1.25

ROLL FILM

127, 120, 620, 116, 616, Black and White
ASA 80—5 for $1.00
20X 35mm B&W ASA 50—4 for 1.00
36X 35mm B&W ASA 50—2 for 1.00
Respooled

MOVIE FILM SPECIAL
ASA 50—Reperforated

4 25' double 8mm on camera spools ... $ 1.79
16 rolls as above 5.95
64 rolls as above 22.00
15 16mm 25' rolls 2.75
27 rolls as above 4.75
54 rolls as above 8.75
15 16mm 50' rolls 5.95
27 rolls as above 10.75
54 rolls as above 19.50
400' 8mm or 16mm 3.60
NO PROCESSING ON ABOVE

ANSCO COLOR IN BULK

16mm 4c per ft.—Minimum order 50'
8mm 25' on camera spool $1.25
4—8mm 25' on camera spool reperf. 4.75
Daylight No. 534 outdated 6 mos.
35mm x 100' $11.95
35mm x 50' 6.50
35mm x 27½' 4.00

ANSCOCHROME ASA 32
16mm with Processing

100' 16mm roll $8.00
50' 16mm Mag 6.50
Orig. factory packed 1959 dated

COLORCHROME

8mm Roll ASA 32 ..... $3.25
with Processing within date

All Film Sales Co.

55th St. & Broadway
NEW YORK 19, N. Y.

MINIMUM ORDER $2.00

VISIT OUR STORE—OPEN SATURDAYS.
PLEASE INCLUDE POSTAGE—$2.00 DEPOSIT ON ALL C.O.D.'s

CENTRAL MARKETING

FREE: Take advantage of our "get acquainted offer"—a $7.95 palm size, fan folding, clip-on flash attachment given free with the purchase of any still camera listed in this ad.

EDIXA REFLEX "B"

With fully automatic F2.8 Schacht Travenar lens. 1 sec. to 1/1000 sec., fully interchangeable. Lens mount, rapid wind with Penta Prism. List $201.50.
Special new **$129.95**

Range Finder split glass for Penta Prism 9.62
Leather Case 9.92
Waist Level 7.50
Metal Chain 2.80

Immediate delivery on these German Precision improved latest 1959 models

The Choice 8mm For Professionals and Serious Amateurs.

New Model Just Out

EMEL PLUME

• 8mm roll, D Mount • Governor Motor • 8-64 FPS—Single Frame • Reverse, Lap-dissolves, Parallax corr. • Swiss Parts, French assembly, cable release socket.

List Price Body Alone **$179.50**

For electric eye meter, D mounted Add $14.95
Meter fits any D mount 8mm Camera
Huge Trade In Allowance Accepted

Brand New

IHAGEE PENTAPRISM

Black Top w/Split Image Range Finder For Exacta VX IIa.
List $80.00 Special **$29.50**

SELF-LOADING DEVELOPING TANK

Bayonet lock for different adjustments. Agitating rod jam-proof. 8 oz.

$1.95

Adj. for 35mm, 828, 127, 120, 620, 116, 616

For Amateurs and Pros who are tired of 3 Developing Solutions—

UNIBATH

$2.25

35mm w/COUPLED RANGEFINDER
W/Self Timer, Speeds, 1 Sec.-1/500 Flash Sync, Rapid Wind, Automatic F2.8 Lens
List $59.50
Special new w/case
$29.95

Clip on meter list 9.95 4.82
BC fan clip on flash 12.95 5.86
BC battery 1.45 .89

This Month's Special!

Lens Tissue .50
Camels hair lens brush 1.50
Fan folding flash gun w/shoe, palm size 7.95
Metal neck chain 3.95
German cable release 1.49
$15.39

Special price **$4.99**

Write us for Special Lowest Quotations on any Photographic Product or Tape Recorder.

A Portable Transistor Recorder—the New Steelman Transitape weighs 6 lbs., measures 2⅞"x6½"x9¾". All transistor recorder w/mike, which will record conferences, concerts, and even record when walking.
List $199.50 Our Price **$164.50**
demon. models mike, tape & case. Mercury Batteries $14.00

ZOOM FINDER

For Leica — Contax — Nikon — Canon, from 28mm to 135mm—click stops—parallax corr. Reg. $35.00.
New **$14.92**
with leather case

35mm Viewer

List $7.95 Special **$3.99**
Batteries $ .39

Petri 1.9

List 79.95 w/New "Green-O-Matic" System
Write for Literature and Lowest Prices

MICROSCOPE ADAPTER

For Any Microscope
Made in Germany
For Exacta, Exa, Topcon, etc.
List $24.00
Special New **$9.95**

EXPOSURE METER

w/Booster cell LVS, including case. Polaroid Scales
List 12.95 **$4.95**
Booster $1.75
complete Brand New
Clip on type No Booster $4.95

BRAND NEW F2.8 LORD 35mm

Coupled Range Finder 1 Sec.-1/300
List w/case $79.95
50% DISC. **$39.50**
w/case and Flash
Clipon Meter for Lord 5.92

WIDE ANGLE OR TELEPHOTO

Auxiliary lenses for all cameras.
List 24.95 each our price new w/case **$10.92** each
Simply insert this Auxiliary lens into adapter (if you have one, if not, specify lens). These lenses are coated, color corrected, precision made, with full refund privileges if not satisfied.
Separate lens Shade 2.48
Adapter 1.72

PRAKTINA FX,

Penta Prism w/fully automatic F2 Biotar
$164.50

AIREQUIPT MAGS

List $2.25 Special **$1.39** ea.
Case that holds 12 mags. Special 4.49

KALART 8mm Editor Viewer

Comp w/splicer, cement, Bulb, rewinds 39.50
Special **22.97**

NEW 35mm slide & 8mm Movie combination projector

500 Watt blower cooled Alpex Projector . . . 8mm—400' reel capacity, variable control, frame device, compact, unbreakable case. List 69.95.
Special New **$49.95**
Same projector can be used for 35mm slide projection—add 19.95 for separate 35mm slide carrier, adapter and 4" 3.5 lens. One Minute change over.

NEW KODAK PRICES

Kodachrome with processing included Fresh dating, 1 year.

8mm roll	3.07
8mm mag	3.78
16mm roll	8.29
16mm mag	8.80
8mm Bolex	10.02
35mm 20 exp.	2.87
35mm 36 exp.	3.75

BRAND NEW LATEST EXAKTA VX IIA

Body w/waist Level
$124.50
(No Lens)

Rodenstock 30mm F2.8 Eurygon Fully Automatic.
List 189.50
New **94.50**
Same pre-set 59.50

9 Sec Pocket Elevator Tripod

Pan Head swivels all directions—year crank. List $17.95
Special w/Case **$9.88**

35MM CAMERAS

KODAK
Signet 80 89.50
Signet 50 56.95
Retina Reflex S F2.8 148.75
Reina IIIS F2.8 109.75
Retina IIIC F2 97.00
Pony IV 28.95
Pony II 20.50
FUJICA
ML F1.9 89.95
SE Electramatic F1.9 119.95
SE Electramatic F2.8 99.95
35 ML F2.8 69.95
EXAKTA VX IIA
F1.9 Auto Xenon, Case 248.65
VX IIA, meter 49.75
F2 Biotar 174.00
F2.9 Meritar 154.95
VX IIA body 119.75
Penta Prism B.T. original 32.50
Waist level VF 14.75
EXA
F2.8 P. S. Tessar W. L. 89.50
F2.9 Meritar W. L. 54.50
Exa body 49.50
Exa F2.9, Case, Fl., Tele 88.40
RICOH
519 67.20
500 46.50
300 w/c w/Fl. 38.92
Wide F2.4 62.50
MAMIYA
Executive F1.9 89.95
MIRANDA
S F2.8 74.20
Auto F1.9 106.89
Standard F1.9 P. S. 111.95
LORD
F2.8 29.95
VB F1.9 59.50
OLYMPUS
Wide -S F2 99.95
Auto F1.8 129.95
F2.8 58.50
MINOLTA
A-2 F2.8 69.95
Super A F1.8 149.95
Autowide 89.50
Reflex SRF1.8 249.50
V-2 F2 99.95
EDIXA
Reflex C F2.8 Auto Travenar 153.00
Reflex C F1.9 Auto Quinon 211.00
Reflex B F2.8 Auto W.L. 127.00
Edixa body 58.00
Body Exakta mount 62.00
Edixaflex F2.8 68.00
35mm F3.5 wide auto angle lens for Edixa 57.00
SAMOCA
M-35 24.50
L-28 35.75
ROYAL
10 E F1.9 49.75
PETRI
Super F2.8 dis 32.50
Super F1.9 dis 44.95
Reflex 149.50
PAXETTE BRAUN
Super III Auto F1.9 76.00
PAX
M-4 & Case R.P. 29.95
CENTURY
35 39.95
ZEISS-IKON
Contax IIIA F1.5 Sonnar 198.00
Contax IIIA Body 109.00
Contax IIA F2 Sonnar 174.00
IIA F1.5 Sonnar 187.00
Contax IIA Body 98.90
Contarex
Contina III F2.8 67.00
Contina II F2.8 58.00
Contaflex IV 144.50
Contaflex II 87.00
(Latest Immed. deliv.)
Contaflex Beta 89.00
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Bessamatic 220.00
Vitessa T F2.8 107.50
Vitomatic II 109.50
Vitomatic I 89.50
Vitessa L w/F2.8 79.50
AGFA
Colorflex I 74.50
Ambi Silette F2.8 74.50
Colorflex II 84.50
ARGUS
Argus Turr Fdr 18.95
C-44 F2.8 73.00
V-100 F3 81.82
ASAHI
Pentax F2.2 Takumar w/c 119.50
Pentax K Auto F1.8 164.50
Pentax F2 Biotar 132.00
Pentax Body 88.50
135mm F3.5 Takumar 52.00
105mm F2.8 Takumar 62.90
CANON
P F2.8 199.50
Canon Flex 1.8 299.50
BALDESSA
1B & Case 64.95
BEAUTY
Super II F2.8 29.95
Super L F1.9 41.00
Pentacon F2 Auto Westagon 99.50
ANSCO
Memar F2.8 27.00
Super Memar F2.8 52.00
Speedex Special 33.00
Super Memar F2 75.00

2¼x2¼ CAMERAS

RICOH
Diacord G 32.95
Diacord L 44.20
RICOHMATIC
225 74.95
PRAKTISIX F2.8
MINOLTA
Autocord
Autocord L
MAMIYA
C Profess disc 128.00
Automatic 6
KALLOFLEX 75.00
KALIMAR
Reflex F3.5 89.75
EXAKTA
66 F2.8 172.50
ROLLEIFLEX
T F3.5 Used 120.00
3.5E 215.95
3.5F-X 264.89
2.8E-X 311.21
4x4 w/c 89.00
ROLLEICORD
VA w/c latest 95.00
ZEISS-IKON
Ikoflex Favorit 80.75
Ikoflex IC F3.5 Tessar 65.00
Super Ikonta IV F3.5 71.50

SUB-MINIATURE CAMERAS

Cambtnox w/tel 349.50
Yami 237.00
Mamiya 16 29.95
Minolta 16
Ricoh Golden 16 28.00
Minox (used) 45.00
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1¾x1¾ CAMERAS

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Infallible 127 39.95
REVERE
EE 127 139.50
RICOH
Super 44 31.50
YASHICA
44 38.95
Yashicamat 52.00
Yashica LM 43.85
GRAFLEX
Speed Graphic 2¼x3¼ 229.00
Speed Graphic 4x5 371.95
Super Graphic 375.00
Graphic View 199.50
C.G. 4x5 F4.5 167.50
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Electra Turret F1.8 108.50
Eldorado III 67.00
BAUER
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88 C F1.9 77.50
88 ES 144.00
CANON
ST F1.8 XX
ST F1.8 Turret XX
REXER
Tun. w/3 F1.9 99.90
REVERE
CA-1 139.50
CA-2 169.50
CA-3 169.50
CA-4 199.50
CA-5 149.50
CA-6 179.50
Zoom XX
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Cine-Twin w/2 F1.9 179.95
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Print Copier 23.70
80A 58.88
95B 72.60
150 83.49
110 A 117.66
150 Kit 113.82
800 Kit 123.88

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Brownie Turret F2.3 43.24
Brownie Turret F1.9 48.98
Brownie F1.9 33.50
Brownie Medalilton F1.9 79.95
Scopesight F1.9 58.80
Brownie Scopesight Turret 68.92
Automatic F2.3 83.75
Automatic F1.9 Turret 87.70
BELL & HOWELL
333 Turret 89.95
Sunometer F1.6 57.95
Electric Eye 391 119.95
Electric Eye 392 129.95
Electric Eye 390TA 129.95
Electric Eye 393 (Used) 87.50
ARGUS
Matchmatic M-3 F1.9 73.00
Cinetronic M-3 110.50
KEYSTONE
K-5 Mag. 1.8 110.00
KA Elect. 3 lens 1.9 94.50
KA-1 Elect. 3 lens, 2.5 72.25
SIMONIC
Elmatic 8 XX
WOLLENSAK
43-D F1.8 83.00
Mag. 3 lens 79.95

8MM PROJECTORS

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K-110 XX
K-90 58.00
K-100 89.00
K-100 Zoom 88.00
K-108 116.85
K-60 500 46.75
DeJUR
1000 117.00
750 115.00
KODAK
Brownie 300 28.50
Showtime 88.95
Cine Showtime A30 107.50
Cine Showtime A30 128.80

BRUMBERGER
300 39.95
BAUER
T-10 118.95
Sound coupler for T-10 49.90
WOLLENSAK
18 119.20
715 113.50
REVERE
85 127.50
777 127.50
BELL & HOWELL
Deluxe 122 LRY 190.95
Monterey 253AX 79.95
Auto Load 353 129.95
122 LC (Used) 98.00

16MM MOVIE CAMERAS

KEYSTONE
A-12 99.00
A-15 124.00
A-9 79.00
K-56 119.50
Keystone 16mm Projector K161 cost only 94.50 if bought with one 16mm Keystone Camera.
REVERE
C102 F1.9 194.50
KODAK
Cine Kodak Spec. II F1.9 1,090.00
K-100 Turret F1.9 252.50
BELL & HOWELL
Sunomatic 240A F1.9 204.95
240 w/Zoom lens 579.95
70DR F1.9 385.50
200 EE Elec. Eye (Used)
240 EE Elec. Eye 329.95

16MM MOVIE PROJECTORS

BELL & HOWELL
Statesman 273 219.95
Diplomat 173 299.95
Filmosound 384 439.95
Filmosound 385 C 499.95
Filmosound 302 K 765.00
REVERE
48 138.00
16 Sound 239.50
KODAK
Pageant Sound 318.00
KEYSTONE
K-161 116.50

SLIDE PROJECTORS

BRUMBERGER
1330 2x2 Auto 43.50
1367 500W Auto 48.75
1406 Fleet 500W 2¼ 58.00
1312 Air-O-Mat 300W 88.00
2¼ Auto chgr. 14.25
GRAFLEX
Constellation Mark II 73.00
Case 7.95
BAUSCH & LOMB
Balomatic 300 87.50
Balomatic 305 68.50
Balomatic 500 98.50
ARGUS
President 500 110.00
58E 500 Auto 71.00
58A 500 80.50
300 39.50
Airequipt Mags 1.39
BELL & HOWELL
Explorer 742, 300W 79.95
Explorer 744, 300W 99.95
Explorer 754, 500W 149.95
Explorer 754 T, 500W 179.95
ANSCO
Dualet 29.95
Anacomatic 88.00
KEYSTONE
K-511 68.75
KODAK
Cavalcade 520 98.00
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300 Model 1 Readymatic 47.25
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Midway 500 28.95
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815 LN w/c 99.70
VIEWLEX
Projecto-O-Matic 300 57.00
REVERE
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505 69.50
503 59.50

EXPOSURE METERS

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LC-2 7.50
L-36 9.00
Brockway S 22.50
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NORWOOD
Super Director 14.25
WESTON
DR 13.50
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Golden Crown 22.50
DeJUR
Professional 14.75
TAPE RECORDERS
Roberts (semi-pro) 215.00
T-204 XX
T-202 XX
Wollensak T-1500 XX

Note: All cameras must be purchased w/cases. Add 7-12 9 Extra—average refunded.

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799 Broadway, N. Y. C. 3, N. Y.

1 Year Guarantee On Labor & Parts Refund in 10 Days If not Totally Satisfied

25% required on COD's Send postage overage refunded.

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New York 1, N. Y.
LA 4-6376

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CONTACT PAPER—less than 1¢ a print

2½x3½ DWSM #1 (500 sheets) $2.75
3½x3½ SWGL (500 sheets) 2.50
3¼x4½ SWGL (500 sheets) 2.50
3½x5 DWSM #1 (500 sheets) 3.75
5x7 SWGL #4 (100 sheets) 1.00
4x5" SWGL (200 shts.) 1.00
10x10" SWSM #4 (250 shts.) 1.95
10x10" SWSM #1, 4—1 box (100 shts.) .98
8x10½" LW Lustre #0, 1 (250 sheets) 1.98
7½x7½" SWGL #4—1 box (250 shts.) 2.95
10x20" SWSM #4, (50 sheets) 1.50
10x10" DWAMS #1 (100 sheets) 1.95

ENLARGING PAPER

5x7 SWGL #1 (500 sheets) $9.95
5x7 SWGL #1, 2, 3 (250 sheets) 6.95
5x7 LWSM #2, 3 (500 sheets) 7.95
6½x8½ SWGL #1 (250 sheets) 6.95
7x9 SWGL #5 (500 sheets) 16.95
3½"x1,000 ft. Multicontrast 14.95
8x10 SWGL #1 100 shts—3.95 500 shts 17.95
8x10 DWGL #2, 3 (250 shts) 14.50
8x10 DWGL Variable Contr (250 sh) 14.50
8x10 SWGL Variable Contr (500 sh) 19.95
10x10" SWSM #1, 3 (100 sheets) $3.50
9⅜x200' SWSM #3 4.45
4x5" SWGL #1 200 sheets 1.98
1,000 sheets 6.95
9x12" SWGL #1 (100 shts.) 2.95
7x9" SWGL #1, 2, 4 (250 shts.) 7.95
8x10 SWGL—#1, 2, 3, 4 (100 sheets) 4.50
500 sheet pkge 19.95
9⅜"x1000' SWSM #1, $8.95 ea.; 2 for $16.95
9⅜x200' SWSM 2.95

NEW—SUPER HIGH SPEED—1960 DATE

ANSCOCHROME ASA 100+

35mm x 20 exp.—SALE 3 for $ 5.75
120 roll—AWON SALE 3 for $ 4.10
35mm x 100' roll $37.95
16mm x 100' roll $ 6.95

New! Ansco Super Hypan B&W Sheet Film

2¼x3¼ (box of 25 sheets) 3 for $6.
4x5 (box of 25 sheets) 3 for $9.

ANSCOCHROME 1959 ASA 32

35mm x 100' (orig. factory pack) $30.00
35mm x 28' (orig. factory pack) w/loader 7.98
35mm x 20 exp. reloads $1.35 ea. 4 for 4.98
120 or 620 3 for 3.00
16mm x 100' (no proc.) 5.98
16mm x 100' (incl. proc.) $8.50 3 for 24.00
16mm x 50' mag. (incl. proc.) $5.40 3 for 15.60

CLEARANCE SPECIALS

Westar f4.5 100mm lens for Practica etc. 17.95
MINOLTA A 35mm, f3.5 lens, w/case 39.95
ANSCO Duslet projector, 35mm & 2¼ sq., 300 wt. 27.95
Elgeet 8mm Cineturret (w/angle & tele) attach 24.95
SPOT-O-MATIC enlarging meter 9.75
Minolta A-2, 35mm, f2.8 w/case 51.75
Premier Prof. Titler—Mod #2 25.95
Premier M-2 accessory kit 8.50
Petri Super 35mm, f1.9 lens w/case 57.95
Mansfield 8mm Holiday projector 32.95
Kalimar 120 single lens reflex w/case 69.95
B&H Delux mod D 35mm projector w/case 48.95

KEYSTONE 8mm MOVIE CAMERAS

Keystone K-42 Bel Air mag w/lock on meter, f2.3 ff 49.95
K-48-A mag. turret, f1.9 focusing 79.95
KA-1D Deluxe, 3 f1.8 lens turret Electric Eye 90.95
KA-1A, 3 f1.8 lens turret Electric Eye 84.95

KEYSTONE MOVIE PROJECTORS

K-100 8mm, 500 wt w/Magna-Scope lens 69.50
K-109D 8mm, 750 wt, w/Magna-Scope lens, Splicer & Viewer 113.50
K-161 16mm, 750 wt w/Magna-Scope lens, Splicer & Viewer 113.50

NEW! FAST MOVIE COLOR

8mm x 25' dble roll—ASA 20 Dayl.

ANSCO COLOR
3 for $9.25 Including processing

FRESH KODACHROME

This 1960 dated film is in its original sealed package. Day. or Tung. Price includes processing plus mounting of 35mm. MINIMUM ORDER—3 ROLLS.

NEW! 48 HOUR LAB SERVICE

	1 roll	10 rolls
8mm x 25' roll	$2.99	$28.50
8mm x 25' mag.	3.70	36.00
16mm x 50' mag.	5.50	54.00
16mm x 100' roll	8.10	79.50
35mm x 20 exp.	2.55	24.75
35mm x 36 exp.	4.00	38.75

FLASHBULBS Sale!

Frankly, we're overstocked. We've slashed our prices to encourage you to buy a case or more and save.

#5 (Case of 144) $10.75
M2 (Case of 144) 9.55
SM (Case of 144) 14.33
SB (Case of 144) 15.55
#6 (Case of 144) 15.00
6B (Case of 144) 19.15

KODACHROME PROCESSING

35mm x 20 exp. mtg $1.10
35mm x 36 exp. mtg 2.20
8mm x 25' dble. 1.10
8mm x 25' mag. .75
16mm x 50' mag. 1.10
16mm x 100' roll 2.40

All film returned via insured mail. Check or Money Order must accompany film.

Black & White Movie Film Processing

8mm x 25' dble. $.55 ea.
16mm x 100' 1.00 ea.
16mm x 50' .65 ea.

MOVIE FILM

Fast, fine grain B & W panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble roll $1.10
8mm x 100' Bolex dble 3.50
16mm x 50' mag 1.75
16mm x 50' mag Kod XX 2.25
16mm x 100' ASA 100 2.95
16mm x 100' 2.50
16mm x 50' roll Plus X 1.65
16mm x 50' mag. X or XX 2.25

BUY SIX . . . GET ONE EXTRA FREE

SPECIAL—16mm film
16mm x 100' roll Ansco ASA 50—FAST, Fine grain, Panchromatic, B&W

A-1 Special - $1.99 ea.
PROCESSING INCLUDED
minimum order 5 rolls

35mm x 20 exp. B&W

35mm x 20 Exp. Cartridge Plus X, Tri-X, Infra Red, Microfile. Reloads 6 for $1.50; 12 for $2.50

Bulk ANSCO COLOR

Daylight & Tung. Outdated.

35mm x 100 $11.95
35mm x 50' 6.50
35mm x 27½ 4.00

Bulk Film Special

- BRAND NEW DAYLIGHT FILM LOADER
- 100' 35mm NEGATIVE FILM
- 5 FILM CARTRIDGES

All for only $5.95

TRIPOD SALE!

SALE

	SALE
Quick Set Champ II, 3 Sect., Elev., w/Pan Head	$22.95
Quick Set Husky II, 3 Sect., Elev., w/Pan Head	32.95
Star D-18, 3 Sect., w/Pan Head	8.97
Star D Conquest, 3 Sect., Elev., w/Pan Head	13.30
Continental Mark III, 3 Sect., w/Swing Over Tilt and Monopod	16.95
Quick Set Fairfax, 3 Section, Elevator w/Pan Head	10.95
8 Section Pocket Elev. w/leather case	6.95

BRAND NEW DARKROOM ACCESSORIES SALE

Yankee Lordomat 20 Tank 7.28
Yankee 4x5 Utility Tank 2.95
Yankee 4x5 Agitank cut film 6.95
Yankee Safe lite w/3 Filters 3.89
Airequipt 4 Way Fixed Easel 6.65
Airequipt Dialmaster Easel 14x17 12.89
Airequipt Photocrat 4x5 Printer 10.95
Brumberger 5x7 Adj Metal Printer 19.95
Brumberger 8x10 Paper Safe 8.80
Brumberger 11x14 Paper Safe 15.95
Gra Lab #168 Luminous Timer 17.20
Premier A2 Roto Dryer 24x28" 33.80
Premier A1 Roto Dryer 12x29" 18.92
Staticmaster 1" Brush 3.50
Spot-O-Matic Enlarging Meter II 11.95
Kodak Timer Minutes & Seconds 8.95
Kodak 35mm Day Load Tank 8.95
Morse G3 8mm & 16mm Dev. Tank 24.95
Carr Cut Film Hangers 4x5 .89
Arkay 16x20 Lordmaster Print Washer 66.89
Pelouze Darkroom Scale 9.50
Nikor 35mm Tank single reel 6.72
Nikor 120-620 Tank w/reel 7.45
Nikor 20 exp. 35mm wide space reel 3.85
Nikor 36 exp. 35mm wide space reel, or 620, 120, 127 3.85
Nikor 33 tank w/2 35mm reels 10.75
Film Clips 6 for 1.50
Photogenic Enlarging Meter 12.50
Split Image Rangefinder 2.50
BFI Processing Kit 8.70
Mansfield Jr. Splicer 1.98
Weston Dial Thermometer 5.40
22½ Volt B.C. Battery .90
Kraga 30' Air Release 7.95
Negative Retouching Desk 17.95

SPEED EASELS
2¼x3¼ 1.20
3¼x5 1.30
4x5 1.50
8x10 2.75
11x14 3.85

FEDCO STAR DRYERS FLAT
#100—11½x15 7.50
#250 (Twin) 11½x17½ 13.50
#300—16½x20 21.50

MARSHALL OIL SETS
Introductory Sets 1.50
Learner Set 2.95
Hobby Set 4.75
Advanced Set 5.95
Master Set 10.50
Pencil Set 3.95

NEW EXPOSURE METERS

	SPEC.
Alpex Direct Reading w/case	$5.95
Sekonic Movie Pet	3.50
Sekonic Leader DeLux Model L 36 w/built-in booster cell and case	8.95
Sekonic Leader DeLux, w/case	6.50
Booster Cell for Sekonic Leader	2.95
Compact, w/case	6.95
FR Meter w/booster & cases	6.95
G.E. Mascot II	6.95
G.E. Golden Crown w/case	23.50
Weston Meter III w/case	22.45
GE Guardian w/case (disc.)	21.95
Weston Dr Dir. Read.	11.25
Kalimar A-1 w/case & chain	6.95
Kalimar Shoe Type w/case & chain	6.95
Walz Norwood Super Director	13.95

ILFORD CUT FILM SPECIALS

Late 1958 Date 25 shts. per box
Your Choice of PANCHROMATIC, ORTHOLINE or PANCHROLINE

2¼x3¼ (100 sheets) $3.95
3¼x4¼ (100 sheets) 4.95
• 6.5x9cm 1.00 ea—4 for $3.50
4"x5" 1.75 ea—4 for 4.95
5"x7" 2.50 ea—4 for 7.95
8"x10" 5.00 ea—4 for 15.95
8.5"x11" 5.00 ea—4 for 15.95
10"x12" 8.95 ea—4 for 23.95
11"x14" 10.95 ea—4 for 39.95
14"x17" 14.95 ea—4 for 39.95
16"x20" 21.95 ea—4 for 69.95
20"x24" 24.95 ea—4 for 79.95

• Only in HPS ASA 400
All other sizes available in ASA 64 & 200

SAVE MONEY

Unless otherwise specified, all film and paper is government surplus, outdated, respooled and repacked, all equipment is brand new. All footage is approximate.

Postage & Insurance must be included with order. All prices subject to change without notice. Minimum order $5. Orders under $5, include 50¢ handling charge. Include 20% deposit on all C.O.D. orders.

SEND 25¢ for complete catalog listing all equipment at unbeatable prices.

CUT FILM SPECIALS!

4x5 Ektachrome Type B (10 shts) $2.50
5x7 E.K. Tri-X (100 sheets) 12.95
5x7 E.K. Royal Pan (25 shts) 3.50
8x10 E.K. Contrast Proc Pan (25 shts) 1.98
8x10 or 11x14 E.K. Matrix (10 shts) 1.50

YASHICA Cameras

Brand New—Latest Models—Price includes leather case with still cameras

YASHICA A $23.95
YASHICA C, semi-automatic 35.95
YASHICA LM, semi-automatic with built-in exposure meter 44.95
YASHICAMAT-AUTOMATIC 56.95
YASHICA 44—127 film, 12 super slide exposures, 1/500, MX AWON SPECIAL 43.95
YASHICA 635—Dual reflex—2¼ sq. & 35mm built-in, Semi-auto. 1/500, f3.5 AWON SPECIAL 45.50

WRITE FOR AWON PRICE LIST ON ALL YASHICA PRODUCTS!

NEW MOVIE CAMERAS

YASHICA 8mm #8S, f1.9 $31.95
YASHICA 8mm #8T, f1.4 49.95
YASHICA 8mm #8t2 with f1.4 normal and f1.4 Telephoto 77.95

MOVIE—QUANTITY DISCOUNTS

B&W ASA 50. SIZE	Reversal. 54 Rolls	No Processing 27 Rolls	15 Rolls
16mm x 50'	$19.95	$10.95	$ 5.95
•16mm x 100'	46.95	28.50	15.95

•Camera Spooled.

AWON Bulk Film Special!

35mm x 100' Du Pont #4, exp index—day 325; tung 250 $3.50
35mm x 100' KODAK Plus X ASA 80 3.50
35mm x 100' Kodak TRI-X 3.50
35mm x 100' B&W ASA 24 .98
16mm x 400' Positive Film 3.95
35mm x 100' Kodak Super XX 1.50
16mm x 400' Kod ASA 24 sngl or dbl perf 6.95
35mm x 100' Kodak ASA 50 1.50
35mm x 100' Kodak infra red 1.50
35mm x 100' Dupont #2, 3 1.98

ELECTRONIC FLASH OUTFITS

BIG DISCOUNTS on Brand New & discontinued models.

Ultrablitz Jet I, A.C. or Batt. $32.95
Ultrablitz Jet II A.C. or Batt. 43.95
Ultrablitz Comet w/nickel cadmium battery 29.95
Hershey "700" A.C. or Battery 29.95
Hershey "600" A.C. or Battery 23.95
Hershey "500" A.C. or Battery 19.95
RI Dynalite A.C. 19.95
RI Dynaslave w/photoelectric eye 26.95
RI Dynalite model III A.C. or Batt. 23.95
FR Model 150 transistor w/batt. 36.95
FR Model 140 A.C. 21.95
Mecablitz 100 34.95
Heiland Strobonar VII, A.C. or Batt. 25.95
Vanguard Transistor, A.C. or Batt. 57.95
Sunlite "240," A.C. or Batt. 44.95
Sunlite "110" A.C. or Batt. 31.50
Sunlite "111" A.C. or Batt. 69.95
Sunlite "225" A.C. or Batt. 39.95
****** New! HEILAND Single unit! ******
Heiland 64-A, A.C. or Batt. 36.95
Heiland 64-B (transistors), A.C. or Batt. 43.95
Super Comet 33.95 Vet II 43.95

EDITING EQUIPMENT

	SALE
Mansfield 8mm Action Editor	$17.95
Mansfield DeLuxe 8mm Portable, w/case	24.95
Kalart 8mm Action Editor	24.95
Craig 8mm or 16mm Portable w/case	49.95
All Editors Include Rewind, Splicer & Baseboard	
Craig Master Splicer	$4.95
Mansfield Jr. Splicer	1.98
Mansfield Auto Master Splicer	4.95

SALE—IMPORTED BINOCULARS!

NEW

Fine Quality • Fully Coated • Matched Optics
* Complete with Top Grain Leather Case
* Please include 10% Federal Excise Tax
* Central Focusing

6x30 16.95 8x30 17.95 7x35 19.95
7x50 26.95 10x50 28.95

Cardboard SLIDE MOUNTS

35mm—100 for $1.—1,000 for $8.50
127 & Super Slide—100 for $1.50—1,000 for $10.
STEREO—100 for $3.50—1,000 for $25.
2¼x2¼—100 for $3.—1,000 for $27.

Slide Tray SPECIAL

12 slide trays for Viewlex or TDC (hold 36 slides each) $5.95
12 Airequipt slide trays (hold 36 slides each) $16.95
Revere Type Trays (36 slides) w/plastic covers $11.95

Special Sale! CASES

for 12 Slide Trays

Dust-proof protection for your color slides. Holds up to 12 2x2" TDC Viewlex or Airequipt Trays $4.95
CASE for 24 TRAYS $7.95

New, Compact Light Bar

4-Lite movie bar w/metal case AWON SALE—$10.82 w/4 bulbs without bulbs—$7.76

New! Radiant SCREENS

NEW! RADIANT Portable, Crystal Beaded Tripod Screens with NEW automatic leg opener. VYNA-FLECT fabric. Fireproof, fungus proof, washable. Brilliant projection.

30x40 $ 9.95 37x50 $14.95
40x40 10.95 50x50 16.95

50" Screens sent RR Expr. collect

THIS MONTH'S SPECIALS

- 70mm x 15' Super XX 10 rolls for $2.95
- Daylight Bulk Film Loader & 5 cartridges 4.95
- ANSCO 120 All Weather Pan 12 for 3.50

ACCESSORIES

35mm Slide Duplicator 17.95
90° Tilttop 1.00
Accura Delux Panhead 3.25
8mm or 16mm Movie Titler 4.95
Magnihood for reflex cameras 2.25
Self Time 2.95
5-Pc Extension tube set for Exakta 5.50
Camera Neck Chain 1.00
Logan Electric Table Slide Viewer 2x2 & 2¼ Sq. 3.95
Metal Slide File 2x2 Holds 300 CBD 1.95
Metal Slide File 2¼ Sq. Holds 200 CBD 2.70
Folding B.C. Pocket Flashgun P.C. Tip 4.95
Telephoto or Wide Angle Supplementary Lenses for 35mm or 2¼ Cameras 14.95
Polaroid Timer 3.75
8mm x 200 Reel Chest Holds 12 2.45
8mm x 300 Reel Chest Holds 12 2.60
8mm x 400 Reel Chest Holds 12 2.75
16mm x 400 Reel Chest Holds 8 2.95

REEL & CAN SETS

8mm x 200 Ft. 4 for $2.29
8mm x 300 Ft. 4 for $2.75
8mm x 400 Ft. 4 for $3.50
16mm x 400 Ft. 4 for $3.50

Write for FREE Price List on black & white and Color Developing and Printing! Before you buy, get our price!

AWON FILMS

108-M West 29 St. New York 1, N. Y.

BIG SAVINGS AT CENTRAL CAMERA COMPANY

Midwest's Most Complete Photographic Store since 1899

BRAND NEW! LATEST AUTOMATIC

PRACTICA Fx3 OUTFIT

$109.50 — List $197.65 — Post, Ins. 1.00

Above Outfit w/f:2.8 Auto. Tessar or f:2.0 Auto. Westagon Add. $17.50

HERE'S WHAT YOU GET!
- Brand New Automatic Practica FX3
- Optical Viewfinder & Sports Finder
- 50mm f:2.8 Automatic Westoner Lens
- 135mm f:4.5 Telephoto Lens
- Set of Extension Tubes for Close-up's
- BC Flashgun, Eveready Leather Case
- Photo Electric Exposure Meter

BRAND NEW!

Zeiss Super CONTAFLEX

NEWEST CONTAFLEX

$99.50 Plus your Contaflex model II | $109.50 Plus your Contaflex model I

Post, Ins. 1.00

BRAND NEW!

2x2 KEYSTONE Automatic

2x2 SLIDE PROJECTOR OUTFIT

$89.50 — List $138.20 — Post, Ins 2.50

HERE'S WHAT YOU GET!
- Keystone Auto. Proj. w/Time-Various Time Cycles & Remote Control
- 500 watt Lamp, ctd. Anastigmat Lens
- Projector Carrying Case
- 30x40 Glass Beaded Tripod Screen
- 12-2x2 Trays, ea. holds 40 Slides
- Tray Case Holding 2x2 Trays

8mm Revere ELECTRIC EYE

ROLL FILM CAMERA

Model	List	USED
CA-1 with f:1.8 Lens	$139.50	$ 69.50
CA-2 Turret w/3 f:1.8 Lenses	169.50	99.50
CA-7 w/f:1.8 ZOOM Lens	179.50	109.50
MAGAZINE CAMERA		
CA-8 w/f:1.8 ZOOM Lens	209.50	126.50

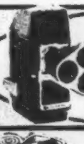
Postage & Insurance $1.00

35mm with Built-in Meter

Latest Models, 35mm with Built-in Meter. Complete with Carrying Cases

	List	USED
Voigtlander Vitomatic II w/f:2.8	$189.50	$ 66.50
Baldessa IB w/f:2.8	79.95	48.50
Agfa Silette w/f:2.8	99.50	59.95
Samoca L28 w/f:2.8	59.90	36.50
Autoset Kodak 35 w/f:2.8	89.95	54.50

Post, Ins. 1.00



BRAND NEW!

B&H ELECTRIC EYE

Model	List	USED
390 with f:2.3 Lens	$ 99.95	$ 59.50
392 with f:1.9 Lens	129.95	78.50
393 Turret w 3 f:1.8 Lenses	159.95	109.50

Postage & Insurance $1.00

35mm NIKON CAMERAS

ALL MODELS EQUIPPED WITH F:1.4 NIKKOR

	List	USED
Model SP	$375.00	$225.00
Model S3	315.00	189.50
Model S2	299.50	164.50

Post, Ins. 1.00

POLAROID Cameras

Latest Model Polaroid Cameras

	List	USED
Polaroid model 80-A	$ 72.75	$ 44.50
Polaroid model 150	109.50	66.50
Polaroid model 110-A	169.50	99.50

Postage & Insurance $1.00

EXAKTA VX IIa

Penta-Prism Rangefinder Lenses equipped with Automatic Diaphram.

With:	List	USED
f:2.8 Zeiss Tessar	$333.00	$ 159.50
f:2.0 Zeiss Ciotar	399.00	189.50
f:1.9 Schneider Xenar	409.00	199.50

Postage & Insurance $1.00

BRAND NEW!

MIRANDA Automatic Reflex

$157.50 — List $259.50 — Post, Ins. 1.00

- F:1.9 Lens, Automatic Diaphragm
- Synchro Focal Plane Shutter
- Interchangeable Tele. & W.A Lens
- Exakta & Practica Lens Adapter

YASHICA REFLEX

Latest models Complete with Eveready Cases.

	List	USED		List	USED
Yashica-44 S	69.95	$ 42.50	Yashica-LM	69.95	42.50
Yashica-A	35.95	22.50	Yashica Mat	85.50	51.50
Yashica-C	54.50	32.75			

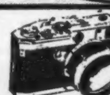
Postage & Insurance $1.00

KEYSTONE 8mm OUTFIT

Complete with Electric-Eye Motor and Carrying Case

	List	USED
K25 w f:2.3 lens	$ 67.95	$ 34.50
K25P w f:1.9 lens	77.95	39.50
K27P Tur. w 3-f:1.9	119.95	69.95

Post, Ins. 1.00



35mm CANON-P

Complete with Coupled Meter

CANON-P Equipped with:	List	USED
F:2.8 Canon Lens	$209.50	$126.50
F:1.8 Canon Lens	269.50	162.50
F:1.2 Canon Lens	369.50	222.50

Post, Ins. 1.00

2x2 REVERE Projector

Complete with Case

	List	USED
503S-300 watt	$ 59.95	$ 32.50
505S-500 watt	69.95	39.95
808 Automatic	154.50	89.50

Post, Ins. 1.50

Latest Models

Rollieflex with meter

Each Camera Complete with Leather Case.

	List	USED
Model T with f:3.5 Tessar	$ 169.50	$ 109.50
Model F with f:3.5 Xenotar	2?6.50	169.50
Model 2.8E w f:2.8 Xenotar	277.95	174.50

Postage & Insurance $1.00

MINIATURE "16" Cameras

Complete with Carrying Cases

	List	USED
Minolta 16, f:3.5	$ 39.95	$ 24.50
Mamiya 16, f:3.5	39.95	24.50
Minox IIIS, f:3.5	139.95	64.50
Minox IIIB w/cpld. Mtr.	169.95	109.50

Post, Ins. 1.00

ELECTRONIC Strobe Lights

Latest Models

	List	LIKE NEW
150 FR Strobe	$49.95	$33.50
64B Heiland Futurmatic	59.95	39.95
Ultrablitz Super Cobat	54.50	36.50
Ultrablitz Meteor	99.50	66.50

Post, Ins. 1.00

BELL and HOWELL

8mm MOVIE PROJECTOR

Model	List	USED
253A, 500 Watt	$ 69.95	$ 44.50
253 RX, 500 Watt	99.95	59.50
253 RY, 500 Watt	129.50	78.50

Postage & Insurance $2.00

8mm REELS AND CANS

	200 ft.	300 ft.	400 ft.
Comp. Set	$1.10	$1.20	$1.60
Lots of 6	$3.48	$4.48	$[illegible]

Postage & Ins. 30c

BRAND NEW!

Keystone 8mm Proj.

Complete with Case

Model	List	SPECIAL
K44, 500 Watt	$ 64.50	$ 36.50
K-100, 500 Watt	99.95	59.50
K-105, 500 Watt	149.50	79.50
K-109D, 500 Watt	174.50	99.50

Postage & Insurance $2.00

BRAND NEW!

F:4.5 Ilex Enlarging Lenses

Fully Corrected Ilex Coated Enlarging Lenses in Barrel, Complete with Flange.

	List	NEW
2" f:4.5 in barrel	$32.00	$14.95
3½" f:4.5 in barrel	42.00	19.95
5½" f:4.5 in barrel	54.00	29.95

Post, Ins. 1.00

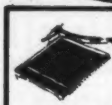
BRAND NEW!

8mm EDITING OUTFIT

Complete with Action Viewer, Rewinds and Splicer.

	List	SPECIAL
Mansfield Editor	$29.95	$19.95
Bia Editor	39.95	24.50
Kalart Editor	39.95	23.50

Post, Ins. 1.00



Straight Edge Trimmer

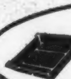
Board is hard rock maple • Guaranteed against warping • Heavy duty cutting knife that can be sharpened • Adjustable trimming

	8"	10"	12"	15"
List	$6.50	$8.56	$11.50	$20.00
	4.79	5.95	7.75	14.95
Post. Ins.	.50	.75	1.00	1.25

Cases for Slide Trays

Made of Strong Plywood with Handsome Two Tone Covering. For all Types of Trays. (Specify Trays when ordering)

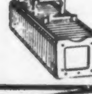
	For 12 Trays	For 24 Trays
List	$8.75	$11.95
SPECIAL	5.95	7.59
Post, Ins.	1.00	1.50



Acid Proof PLASTIC TRAYS

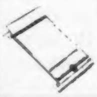
Sturdy and Strong

	5x7	8x10	11x14
Lots of 3	$1.19	$2.59	$4.49
Post. Ins	.25	.30	.50



TRAYS for 2x2 Proj.

	Lots of 6	Lots of 12
For TDC Viewlex Proj.	$ 2.24	$ 3.99
For B&L Balomatic	6.95	10.50
For Airequipt Changer	9.95	18.95
For Revere Proj.	4.79	8.95
For B&H Explorer Proj.	10.59	19.95
For Kodak Cavalcade	10.68	20.50
Post, Ins.	.25	.50



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KICKED IN THE HEAD

(Continued from page 108)

few as 438 paintings for the most part from commercial sources as a basis for "An Exhibition of Great Contemporary Paintings." Such an idea is ridiculous, and so, in our opinion, is the Metropolitan's handling of this show. We have always held the Met in great esteem. What has come over it?

Could be the Metropolitan regards photography with a more than slight air of condescension? Could be it showed none of the responsibility to photography which it has demonstrated towards painting, sculpture and the other fine arts? Certainly the result looks like nothing so much as a publicity stunt.

Be warned that duplicates of this sorry display will be shown throughout the country "to help win further recognition for photography as a fine art," according to the Met.

Unfortunately a booby prize is the only recognition this show is fit to win. Certainly it doesn't rate an "'A' for effort." "Effort" seems to be what no one wished to expend. Worse, the *Saturday Review* and the Metropolitan threaten to perpetuate this monstrosity by making the judging and exhibition an annual affair. And Dmitri is considering making the committee of 14 a permanent advisory group on photography!

"Is it possible," dreams Jerome Beatty, Jr. in a *Saturday Review* article, "that a cab driver in Tucson, Arizona, may rightfully dream that a photograph he makes will end up on the wall of a museum?"

Dream not, Mr. Beatty. Some museums possibly, but not the Metropolitan, where Mr. Dmitri deals with organizations, not photographers. Unless that cab driver sells his picture for a national advertising campaign, or it is bought as a "Miscellany" picture for *Life* or he becomes the protege of a leading photo supply manufacturer, he has more chance of winning the Irish Sweepstakes. Now wait, Mr. Beatty, come to think of it, there is one chance; if your cab driver *does* have a good picture, Mr. Steichen will be delighted to look at it for the Museum of Modern Art collection. Once it is there, perhaps the Museum of Modern Art can prevail on Mr. Dmitri's committee to look at the picture. Mr. Steichen is always at home to photographers. While MODERN has in the past had numerous healthy disagreements with some aspects of his approach to photography, we will gladly furnish the cab driver with complete directions on how to find his way over to the Museum of Modern Art. Mr. Dmitri and other officials involved in the Metropolitan fiasco might do well to follow him.—THE EDITORS

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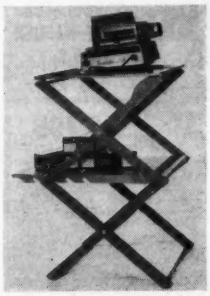

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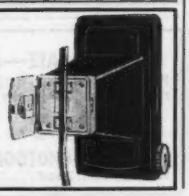

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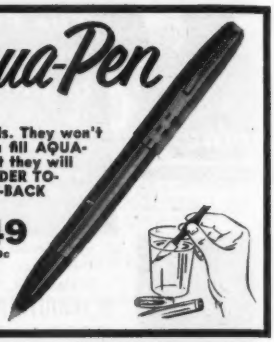

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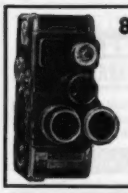

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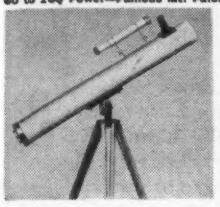

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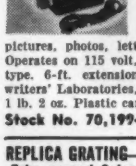

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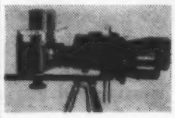

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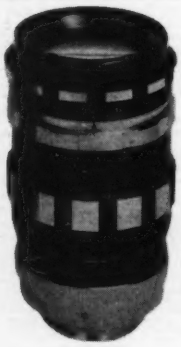

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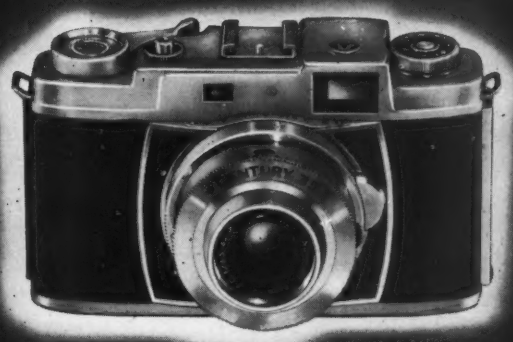
CENTURY 35A $29.95

Newest of the Century line and fastest operating 35mm in its price class! Trigger Action Film Advance permits taking 10 shots in 10 seconds. Bright Line Frame Finder. M-X Synchronization at all shutter speeds up to 1/300 sec. Prominar f/3.5 lens.



CENTURY 35 (f/3.5) $49.50

Combination Viewfinder-Rangefinder permits framing, viewing and shooting in one easy movement. One-Stroke Rapid Film Advance and Shutter Cocking. Shutter Speeds to 1/500 sec. Fully synchronized M-F-X shutter. Prominar f/3.5 lens.

CENTURY 35 (f/2.8) $64.50

Prominar fast f/2.8 lens. Combination Viewfinder-Rangefinder. Bright Line Frame Finder. One-Stroke Rapid Film Advance and Shutter Cocking. Shutter speeds to 1/500 sec. Full synchronization at all shutter speeds.

NEW

CENTURY 35N $99.50

This new Century 35 is the greatest of them all! EVS Coupling of lens and shutter. Prominar 6-element f/2 lens. Combination Rangefinder and Bright Line Frame Viewfinder with Automatic Parallax Correction. Copal shutter with 10 speeds to 1/500 second. Crank Film Rewind; Film Transport Indicator; built-in Self Timer, and other features.

Kodak Cine Automatic Turret Camera, f/1.9, $124.50.
Single-lens f/1.9 model, below, $92.50.

Automatic 8mm Kodak Cine Cameras!

Now, concentrate on the creative side of movie-making. Kodak Cine Cameras with electric-eye lens control assure you of automatically correct exposure.

The built-in exposure meter continually and automatically sets the sharp *f*/1.9 lens to every changing light condition—indoors or out.

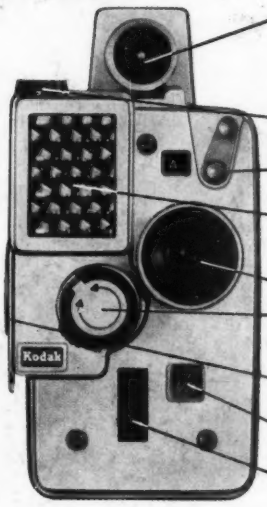
Pan from bright sun to shade without a pause. The electric eye makes sure every scene is accurately exposed! (An indicator shows when light is poor.) Yet, when you want to shoot special effects, you can lock the lens at any setting.

True telescopic viewfinder has an eyepiece that adjusts to your eye requirements. Images appear life-size. Fields for normal, wide-angle and telephoto scenes are clearly outlined.

Turret on the 3-lens model turns smoothly, click-locks into position for each lens. Other features: built-in Type A filter, automatic reset of footage indicator, easy loading.

Get the "feel" of the new Kodak Cine Automatic Cameras at your dealer's soon!

Prices are list, include Federal Tax, and are subject to change without notice.



- Telescopic viewfinder shows standard, telephoto, and wide-angle fields. Also contains low-light and filter signals.
- Baffle dial adjusts meter to ASA indexes 10 to 40.
- Type A filter switch and external filter signal.
- Electric-eye meter automatically adjusts lens for any light.
- Fast f/1.9 coated lens.
- Dial to "lock out" meter control; "lock in" any lens setting for special effects.
- Indicator gives constant meter and lens reading.
- Footage meter automatically resets itself.
- Conveniently located drive lever.

Kodak
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